

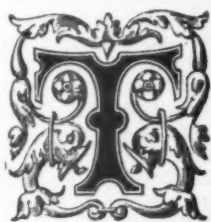
## THE ART-JOURNAL.



LONDON, AUGUST 1, 1852.

DECORATIVE ART  
ANALYTICALLY CONSIDERED.

## CHAPTER I.



THE intimate and inseparable connection between Decorative Art and the marketable value of a large class of our manufactures, would seem to indicate the national importance of systematising the study of Ornamental Design; even though the beneficial effects which a wide-spread love of the Beautiful is calculated to produce on the morals of the community, are left out of consideration. But however desirable the attainment of this object may be, we do not remember to have seen an attempt at its realisation. It is, nevertheless, quite certain that no permanent advance can be made in this branch of Art until it is placed upon a tangible basis, and assumes a consistency which will permit of its being studied after the manner of a science; for by this means alone can it be rendered independent of the fashion and follies of the day; which give to goods susceptible of ornamentation, an extrinsic and temporary, instead of an intrinsic and permanent, relative value. If we examine the system pursued in our schools of design, we shall find it is very far from approaching to the exactness of a science; and it is well perhaps that such has hitherto been the case, for until the advent of the Great Exhibition, which set the world thinking upon all kinds of subjects, but little attention was given to the principles involved in the construction and application of Ornamental Design: the adoption therefore of arbitrary rules of Art, anterior to the recognition of those principles, could have produced no other result than that of crippling the efforts, and permanently vitiating the taste of the students in the Government schools. According to the plan of instruction at present in vogue, the taste of the pupil is for the most part formed on the verbal maxims of the masters; but as no standard exists by which the correctness of the masters' judgment can be ascertained, and as masters will in the absence of such a test be found to differ very widely from each other, there is room for questioning the advantages which this mode of teaching is calculated to afford. Under such a system the plastic mind of the pupil is subject to the entire control of the master, who, according to his ability, develops a taste for the beautiful and the appropriate in ornamental design, by referring to individual examples, and pointing out their defects or their merits. If his taste and judgment be good, this is doubtless an assistance of great value to

the student; but if not, it cannot fail to prove detrimental to his progress. In any case, however, the student's taste is formed by the education of the eye wholly (or almost wholly) independent of the judgment.\* This practice of teaching the Art of Design, has evidently been taken from the studio of the artist; who possesses no other means of developing the artistic powers of his pupils; as in the Fine Arts rules can only be applied with advantage to manipulative operations. And here it is important to note that there exists a broad and well defined line of demarcation between Fine Art and Decorative Art; which renders works of the latter kind capable of being submitted to arbitrary tests to prove their quality; although the merits of paintings or sculpture are of too subtle a nature to be judged of by any received canons of criticism: to appreciate in full the merits of this class of artistic labour, is the exclusive privilege of a refined and cultivated understanding. It is not intended in the present paper to trace the rise and progress of the existing styles of decoration, or to urge the utility of an acquaintance with their various peculiarities; much less is it proposed to record the feeble and ineffectual attempts of the Decorative artists of the present day, to cater for tastes which are either too refined or too fanciful to be pleased with modern puerilities; but rather to attempt the elimination of some fixed principle which will enable the Decorative artist to determine in a great variety of cases, if not universally, when the treatment, or construction of his design is faulty, and when its application is appropriate or otherwise. Far from desiring to fetter the inventive faculty of the designer, by the imposition of arbitrary, or even general rules, we believe that he should be as free as the painter or sculptor; we would therefore willingly deliver up to ridicule those fine-spun theories which have recently been promulgated, for discovering "the line of beauty," by the aid of conic sections,—for determining symmetrical beauty, by means of numerical and harmonic ratios, &c.—did we not believe that by their very multiplication a habit of thought on aesthetics is likely to be induced,—while the diversity of such fanciful doctrines is calculated to neutralise the errors which each would tend to foster singly; and thereby, indirectly, the public may be led to acquire the power of discerning and appreciating beauty, under whatever form it may be embodied.

At the outset of our analytical investigation, it will be important first to ascertain wherein Decorative Art and Fine Art so far differ, as to present that unmistakable line of demarcation which we have said exists between them; for it is, as we believe, to the confused notions of designers on this point, that fully half the barbarisms in ornamentation, which are now corrupting the taste of Europe, may be traced. As illustrative of the undefined views held by men of undoubted ability, whose special province it is to be well-informed upon this subject, we would call attention to the evidence of Mr. Redgrave,

\* That consistent instruction is not to be expected in our schools of design, so long as the present system is retained, will be readily seen from the evidence of one who made it his business to be well informed on the subject. In speaking of the masters in these schools, Mr. Redgrave, A.R.A., says, "Art has grown up in this country individually, each man actuated by his own spirit, and independently following his own path. . . . From this cause our artists have an independent self-reliance, which, while it gives them great energy in the pursuits they undertake, unites them for working in subordinate relations, even if it were requisite they should do so, under one of great eminence in their own pursuits."—Appendix to Report of the Committee on the Government School of Design, p. 18.

given before a Committee of the Council of the Government School of Design, and printed by order of the House of Commons in 1847. Mr. Cockerell, R.A., is the examiner:—

"Q. There has been a great deal said about principles of Art; it is very difficult to know what those principles are; but you have no doubt considered what the differences are between poetical Art and prose Art?

"A. Decidedly.

"Q. Would you not say that the painter's art, with the knowledge of anatomy, the power of exact imitation, the knowledge of position, colour, perspective, foreshortening, illusion, movement and action, all those may be called a poetic Art?

"A. Yes.

"Q. Whereas the architect's art, or the art of the designer for manufactures, is truly a prosaic Art?

"A. I should be sorry to take so low a ground. I conceive that the architect's art is as much addressed to the object of making poetical impressions upon the mind as that of the painter.

"Q. Would you say the same of design as applied to manufactures, to chintzes, to jewellery, to vases, to calico-printing, and china-painting?

"A. Even there I conceive that the power of making an impression upon the mind may be exerted as well as in the painter's art. If the poetry of invention does not enter into those designs, we shall never have proper designs." (P. 41.)

We have here, it must be admitted, no very satisfactory elucidation of the matter in question; and yet, with the exception of a morsel of negative information, afforded by Mr. Wilson, the director of the School of Design, viz., that "the art of the ornamentist is not an art of direct imitation," this is all we are enabled to gather from the evidence taken by the committee,—although the several masters of the school were examined at length, with the view of eliciting from them the best means of imparting to the students the principles of Ornamental Art; but these, it would appear, from a letter addressed to a member of the council by Mr. Burchett, formerly a student in the school, had not only not been taught, but remained yet to be discovered! The first step, then, towards a better understanding of the principles involved in Decorative Art is to ascertain the distinctive marks which pertain respectively to so-called high Art and to the Art of Design. Decoration—which, according to its proper acceptation, is the result of this art—may be broadly stated to be the application of ornament to the utilitarian works of man; but the Fine Arts may be, and very frequently are, applied—although, as we think, very improperly—to ornament the like objects; it is therefore necessary to seek a closer definition. Now the province of the Fine Arts is unquestionably to portray the face of inanimate nature, under its endless varieties of form and aspect, to delineate the *beau idéal* of form in the animal creation, and to seize upon and perpetuate the transient expression of the passions of men and animals; and this, for the purpose of awakening in the mind of the spectator sentiments

"And surely if high Art has principles which can be, and are, taught, Ornamental Art, which is not more mysterious in its foundations—and which is so obviously dependent upon systematic arrangement, as the beautiful works of all ages and countries fully prove—must no less contain principles which are as discoverable, and as demonstrable, as those of geometric problems." (Extract from Mr. Burchett's Letter, see Appendix to Report, p. 140.)





and feelings akin to those which the scenes or objects portrayed by the artist are naturally calculated to excite. But if we have thus rightly denoted the province, and the end or aim of the Fine Arts, it follows that in so far as the realisation of this end is concerned, Decorative Art and Fine Art have nothing in common; that is, if we acknowledge Decorative Art to possess a separate and distinctive existence. For not to be one with Fine Art, either its *end* or *purpose* must differ, or the *means*, whereby that end is attained, must differ. Thus, for example, the aim of the poet is often one and the same with that of the painter, but the mode in which they address themselves to their common task is widely different. In Decorative Art, however, as well as in Fine Art, all appeals to the mind are made through the eye, by the delineation of real or imaginary objects; the means, then, speaking generally, are the same in both these cases, and being so, we are driven to one of these two alternatives—either to seek the distinctive mark of this branch of Art in its aim or purpose, or to ignore its very existence. But let us assume that the means and aims of Decorative Art and Fine Art are the same, and, consequently, that no generic difference exists between the works of the decorator and the painter on the one hand, and those of the decorator and the sculptor on the other; and how are we to account for the fact that many examples which we have hitherto been content to recognise as pertaining to Decorative Art, may be appreciated without any mental exertion—as when the eye lights on a Grecian border, and is pleased with its graceful flow; whereas, what we distinguish as Fine Art productions, invariably demand the exercise of a refined sensibility for their appreciation? It is obvious, therefore, that there is a marked difference between the art of the decorator and that of the painter and sculptor; and that their distinctive character must be sought for in the different provinces of the two Arts. We have already admitted that Decorative Art in some of its branches appeals to the mind; we are, therefore, bound to assign to it, in common with the Fine Arts, the power of embodying and intelligibly expressing ideas; and we now further concede, that all forms of nature may rightly subserve the purposes of the designer. By these admissions, and by reason of the preceding argument, we are constrained to find the distinction between Fine Art and the higher branches of Decorative Art, either in the different modes of expressing ideas by the two kinds of delineative Art, or in the quality or nature of the ideas expressed, or in both: we shall see hereafter, that their field of occupation, as respects their relation to the human mind, differs greatly, and that the interchange, or indiscriminate use of the one art for the other is essentially a vice of the age. When defining the province of the Fine Arts, we said that their aim was “to awaken in the mind of the spectator sentiments and feelings akin to those which the scenes and objects portrayed by the artist are naturally calculated to excite;” but inasmuch as the depicting of natural objects is common to the decorator and the painter, it would seem to follow that the province of Decorative Art, in so far as it refers to the delineation of forms existing in nature, is to present them in a manner that will not kindle in the observer those emotions of which the things represented are naturally suggestive; but will, when intended to appeal to the mind, awaken sentiments either foreign to or supervening those which the things represented are calculated

to call up. At this stage of our progress it will be convenient to assume that our definition correctly determines the line of demarcation between Decorative and Fine Art; for to go at once into an elaborate demonstration of the truth of our premises, would be to forestall many remarks which will come more appropriately when discussing seriatim the principal branches of Art-manufacture. By thus assuming, on the grounds already advanced, that the delineation of objects with the expression naturally pertaining to them, is beyond the province of Decorative Art, we are enabled to dismiss at the outset of our inquiry into the principles involved in Ornamental Design, all consideration of Fine Art (which, by its intimate relation to, and apparent inseparability from, Decorative Art, has done so much to perplex former investigators); while there yet remains for the designer's use no less than all the generic forms of nature, as well as those which have resulted from the creative hands of man: ample scope is therefore afforded for the exercise of his fancy and imagination, in the endless varieties of combination and arrangement of which those forms are susceptible.\* If it should be objected that, in depriving him of the power of introducing natural expression into his works, we have left him nothing but dry bones, in themselves utterly worthless, we would reply, that he is still on a level with the poet, whose dealings are with lifeless words, which glow with meaning simply from their arrangement. To appreciate these materials aright it should be borne in mind that—

“It is in the use  
Of which they may be made their value lies;  
In the pure thoughts of beauty they call up,  
And qualities they emblem.”

The office of the designer is a noble one if he will receive it; for his is no less a duty than to endue these inexpressive forms with a new life and meaning: if he fail in this, he may be sure that he lacks the creative power without which great successes are impossible; and that his failures would be but the more apparent, if his field for exertion were enlarged.

#### CHAPTER II.

HAVING set forth broadly the province of Decorative Art, let us now see how the materials, which, in the hands of the painter or sculptor, awaken admiration in proportion to the truthfulness of expression they display, are to be treated by the decorator, so as, in the absence of natural expression—which we have said does not pertain to his branch of Art—to meet that love of ornamentation, which is supposed to be innate in man. It will be obvious that the treatment in the two cases *must* differ to comply with the conditions we have laid down; but the necessity for these conditions, notwithstanding what has been already said, may not be quite so evident. To make this more apparent, let us suppose any subject—say, for instance, a landscape, or a group of flowers—to be painted with equal power on a china dish and on canvas; these two pictures will produce precisely the same effect upon the mind—that is, they will both awaken the same sensation of pleasure. But, according to our present Art-nomenclature, the painting on the dish would be classed under the head of Decorative Art, while that on the canvas would be considered as Fine Art. This is certainly

\* “The numberless ways in which matter in some sort may remind us of moral perfections, are hardly within any reasonable limits to be explained, if even by any single mind they might all be traced.”—Mr. Ruskin's *Modern Painters*, vol. ii. p. 36.

a strange anomaly, and one that points to the difficulty into which all previous investigators of the subject seem, more or less, to have become involved. Thus, in drawing up his report to the Royal Commissioners on “Design in Manufactures shown at the Great Exhibition,” this has proved a source of perplexity to Mr. Redgrave; for he says,—“In considering the scope of the *ornamentist*, it will be evident that in his highest aims he is assimilated to the *artist*, so that it becomes extremely difficult, nay impossible, to separate them, or draw any line of distinction between the one and the other. Thus,” he continues, “the beautiful shield which embodies the description given by Homer of that of Achilles, designed by Flaxman, or that skilful specimen of *repoussé* Art, the shield by Antoine Vechte, are at one and the same time works of Art and works of Ornament.” The error into which Mr. Redgrave has here fallen, is caused by confounding “ornament” with “decoration;” whereas, they are essentially distinct; for the term *ornament* signifies something which possesses an individual or independent existence—as, for example, the glazed earthenware groups of shepherds and shepherdesses, which realised the aspirations of a former age after the Beautiful, and are still to be seen in many chimney corners, both in town and country. These pastoral reminiscences, which we have instanced because they cannot by any stretch of imagination be considered as belonging to Fine Art, have no claim whatever to the term *decoration*; for they decorate nothing, but are in fact isolated ornaments, and belong to the same class as commemorative plate, when adapted to no useful purpose, and to those nondescript specimens of manufacture known as “centre-pieces” and “racing-cups;” which, being devoid of utility, serve no other end than to pander to a vicious taste for display. By decoration we understand the *application* of ornament; it requires, therefore, the combination of ornament with a manufacture—in contradistinction to the employment of manufacturing skill for producing an ornament—in order to constitute a decoration. If then in the examples cited by Mr. Redgrave, the designs were intended as *bond fide* embellishments of the shields, these works will properly belong to, and should be classed as, Decorative Art,—irrespective of the questionable taste exhibited in applying ornamental designs to articles destined to bear the brunt of war; but if, as indeed there can be no doubt, the object of these artists, in choosing the metal shield, was the same that prompts the painter to employ canvas and colours, or the sculptor marble or clay, viz., because they considered it the best medium for transmitting their thoughts or displaying their powers, then these works must be classed either as ornaments or, if their merits admit of it, as Fine Art productions. From this digression, which has enabled us to dispose of a matter that would have otherwise embarrassed us, or at least have complicated our future proceedings, we will now return to the consideration of the question of treatment of natural objects by the designer. This is without doubt a matter of the very greatest importance, for whatever skill the Decorative artist may have attained in drawing or modelling, by study and industry, aided by the best masters, or whatever may be the amount of inventive power with which he has been endowed, a disregard of this one point, *treatment*, will subject him to the liability of vulgarising his best designs, and making them offensive to the true critic. Fortunately something approaching to an unanimity of opinion may



be traced among those who have given public evidence of their devotion to the Decorative Arts; and we are thereby enabled to enunciate, with some degree of authority, a law which condemns, by implication, a very large number of modern productions. We will present a few extracts which embody the opinions of some of these gentlemen. And first, Mr. Redgrave, in the Report from which we have already quoted, makes the following truthful remarks:—"There is great reason to doubt if merely imitation carving is ever just in principle, when applied ornamentally to furniture, although the masterly chisel of Grinling Gibbons has raised it into great favour in this country: natural objects are rendered into ornament by subordinating the details to the general idea; the endeavour ought to be to seize the simplest expression of a thing, rather than to imitate it." In reference to the same subject, Mr. Digby Wyatt says:—"As a general rule, the less closely the artist attempts to embody nature, the more safe he will be."\* Again, Mr. Owen Jones, a great authority on all matters decorative, is reported to have said, "Flowers or other natural objects should not be used as ornament, but conventional representations founded upon them, sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate." Mr. Wornum also, in his prize essay called "The Exhibition as a Lesson of Taste,"† remarks that, "in no popular style of ornament have natural details ever yet prevailed: the details of all great styles are largely derived from nature, but for the most part conventionally treated, and theory as well as experience seems to indicate this as the true system." Not to accumulate evidence unnecessarily on this point, we will conclude our extracts with the following remark by Mr. Ruskin, in his "Modern Painters:" he says, "I cannot enter here into the question of the exact degree of severity and abstraction necessary in the forms of living things [animal life] architecturally employed: my own feeling on this subject is—though I dare not lay it down as a principle, with the Parthenon pediment standing against me like the shield of Ajax—that no perfect representation of animal form is right in architectural decoration; \* \* \* only, be it always observed, that it is not rudeness and ignorance of Art, but intellectual awful abstraction that I would uphold." There is scarcely need to remark, that this marvellous agreement on a matter of some difficulty, is diametrically opposed to the prevailing notions of the public; he must, therefore, be a bold man who would venture, under such circumstances, into the market, with goods decorated in accordance with the views above expressed. It is, in fact, too much to expect from manufacturers generally, that they should run counter to the taste of their customers; and in our opinion it is idle to complain of that absence of refinement which is so apparent in the fashionable textile goods forthcoming at every change of season. We trust, therefore, that the remarks which we may feel called upon to make in depreciation of the taste displayed by manufacturers of certain kinds of goods that will hereafter come under our notice, will not be considered as implying the existence of a culpable ignorance on their part, any more than the announcement of the proper treatment of ornament, in other

manufactures, will be taken as commendation by the manufacturers of those goods: for, in the one case, if the manufacturers are at all to blame, the public as the patron must, at least, share the censure; while, in the other, the presence of mechanical difficulties may have necessitated an adherence to true æsthetic rules. In applying the rules that may be deduced from the preceding extracts, we are fully sensible that we shall be setting ourselves in opposition to public opinion, and perhaps putting such an interpretation upon the expressions of some of our authorities as they may not themselves be prepared to receive; but, while pursuing an inquiry after truth, we do not feel justified in softening down a reasonable conviction for the sake of conformity to what we conceive to be prevailing errors; neither can we acknowledge the charge of presumption, in running counter to the taste of the day; fully concurring, as we do, in the remarks of Dugald Stewart,\* that "the public taste is in great part dependent upon association—the consequence of which is, that what is at one period held in esteem, is at another abandoned as vulgar."† Our present object is to assist in remedying this evil. For the attainment of so desirable an end, the decorator should first possess himself of a clear and definite notion of what he is setting about, so that he may choose his material judiciously. This raises the question of *fitness or appropriateness of design*, of which we shall have much to say; but which, although it is the first thing to be considered, when designing, will come more appropriately under consideration when we have determined the kind of treatment which ornament is to receive at the designer's hands. Now setting aside for the moment the question of propriety, in employing close imitations of natural objects in decoration, and looking at the subject in an abstract manner, but with the eye of an artist, it is evident that when copying any object—say a rose—the value of the work, so long as the desire is apparent to give it a faithful representation, depends on the degree of its resemblance to the flower; and that when not faithfully rendered it not only ceases to augment, in the eyes of connoisseurs, the value of the article which it decorates, but it may by its presence actually depreciate the marketable value of the article. There is some reason then for the prevailing belief, that all who are engaged in the ornamentation of our Art-manufactures should have an artistic education; for the growth of Art-knowledge may outstrip their executant powers, and render the public chary of purchasing the barbarous examples of decoration with which the market is frequently deluged. We have perhaps assumed an extreme case in assigning to ill-executed decoration the property of depreciating the value of a manufacture; but if we were accustomed to apply the same kind of criticism to flower-paintings on china that we do to the like representations on canvas, should we not in general feel a disgust rather than a pleasure in contemplating the groups and sprigs which our china services present? That the indifferent and feeble execution of these imitations of nature are not positively offensive, depends in part upon custom, which has inured us to their defects, but chiefly from the fact that they fulfil, howbeit very imperfectly, the conditions required from this class of

decoration, viz., grace of form and harmony of colour. But are not these conditions attainable without the risk of violating taste, by a display of imperfection in the work, or indeed, without employing the executive powers of the artist in the monotonous labour of producing numberless copies of the same design? We believe that they are attainable, and that the attempt should be made to secure them, even though public opinion were set at naught thereby; because such a step is calculated to free the Decorative artist from an irksome and degrading occupation, and to open up a field of greater usefulness, both to himself and to the public. This change might be effected by this very simple concession, that all representations of existing or imaginary forms shall be *typical*, in contradistinction to *imitative*. Our manufactures present us with many examples of typical representation, but, curiously enough, it is rather from necessity than from intention that this treatment of ornament has arisen. Thus, in damask-weaving, we have a sufficient approximation to natural forms to enable us to appreciate the intention of the designer; and the play of light upon the surface of the fabric reveals enough of graceful form to satisfy the eye. Again, in lace, whether made by hand or by machinery, and also in muslin curtains, close imitation is impossible, and yet the beauty of ornament of which these fabrics are susceptible, is equal to anything that the most fastidious purchaser could desire. Indeed, in the ornamentation of all textile manufactures, where there is an absence of colour, the same treatment is invariably adopted, and so also is it in a few others, where colour is but sparingly used. Thus in marqueterie, when flowers are introduced, they are represented typically; and so again in encaustic tiles. But when we examine those manufactures which present facilities for the application of colour, we perceive the treatment of ornament entirely changed. Instead of typical representation being the aim of the designer, we see him engaged in producing the closest imitation, which correct drawing, and a plentiful variety of tint will enable him to achieve; and thus we find our walls covered with birds of paradise, displaying all the colours of the rainbow, and avalanches of the rarest flowers and fruits, strung together with flaunting ribbons, depicted with a reality which only custom is capable of taming into subordination. We might on philosophical considerations object to this practice, and, indeed, it is our intention in a future paper to examine this phase of the subject; but it will suffice us for the present to have made out our case thus far, that as imitation is of value only when, by its measure of exactness, it is capable of giving pleasure, it is most desirable that a means of obtaining grace of form, and harmony of colour, in all branches of our manufactures susceptible of such ornamentation, should if possible be adopted, which will not present any corresponding drawbacks. One objection to the present mode of obtaining these ends has been stated to be the necessity for employing, in the ceramic manufactures, artists to produce endless copies of the same design; another very obvious objection is, that unless natural forms receive a typical, or as it is more generally termed, a conventional treatment, they cannot with any degree of propriety be employed in the decoration of some manufactures for which, by reason of their elegance of outline and the opportunity they present for the introduction of a variety of colours, they would be eminently suited;

\* Lecture, on "The Principles which should determine Form in the Decorative Arts," delivered before the Society of Arts, April 21st, 1852.

† Published in "The Art-Journal Catalogue of the Industry of all Nations."

\* "Elements of the Philosophy of the Human Mind." See the chapter which treats of the influence of the association of ideas on our judgments in matters of taste.

† On this subject, Mr. Ruskin makes the following remark:—"Neither is there any better test of beauty than its surviving or annihilating the love of change."—*Modern Painters*, vol. II., p. 52.



but in lieu thereof geometrical or kaleidoscope patterns must be substituted. This would greatly narrow the field of the designer, and give to many branches of Art-manufacture such a sameness that their ornamentation would scarcely fulfil the office of Decorative Art. There is, however, no reason for falling back upon this the most primitive style of Art; for if, in designs produced by colour or in chiar'oscuro, we are content with a profile likeness, so to speak, devoid of all attempts at obtaining the appearance of solidity or bulk,—and we have shown that such treatment is perfectly satisfactory where both colour and shadow are wanting—there will be no bar to the employment of flowers, foliage, fruits, and shells, under circumstances where their introduction could not but be condemned by every man possessing a just feeling for Art, if they were rendered with strict fidelity to nature. We do not bring this suggestion forward as possessing an abstract claim to novelty, for, besides the examples already given, we might point to specimens of printed dresses and paper-hangings, in which this treatment of ornament has been used with the happiest effect; but these are exceptional cases; and it is a question whether the desire to produce goods cheaply has not, in the absence of technical difficulties, been the inducing cause of this partial adoption of a practice which we desire to see universal. According to our view the introduction of shadow to indicate relief, or the reverse, is inadmissible. Thus, for example, if a flower is to be depicted, let it be drawn with all care and filled in with flat tints, the markings being shown either by the appearance of the ground through the overlaid or superimposed colour, as in flock paper-hangings; or, better still, by lines of an independent colour, which may form also an outline to the flower. Again, a design may be brought out with good effect by imprinting hatched lines on a dark or brilliantly-coloured ground; parts of the ground, corresponding in form with the design required to be produced, being left uncovered. These remarks are intended to have a general application; as the adoption of this severe style of treating ornament is essential to preserve the line of demarcation, which we have pointed out as existing between Decorative Art and Painting.

The differences in the degree of approximation to natural forms for decorations in the solid, and for works of Art in the round, it is not easy to express in words; but solid forms, when used for decoration, must, equally with chromatic designs, retain but a typical likeness to their originals. The art of carving and modelling under this condition, although at an earlier period carried on with marked success, for architectural purposes, is, at the present time, never employed, except when imitations of ancient works are required: indeed so completely has the practice of typical representation disappeared, that the only merit which sculpture is now supposed to possess, consists in its close resemblance to nature. That this is a false view of the value of sculptural decoration will be manifest, if we bear in mind that all ornament must be subordinate to the object it is intended to enrich; whether that object be the capital of a column, a chimney-piece, or an arm-chair: when it ceases to be subordinate, it no longer belongs to Decorative Art. It is equally clear that the fact of producing a barbarous resemblance to any living creature or thing, is not, in itself, meritorious; but yet we often see, in old work, that uncouth representations possess

a peculiar charm, which would render us unwilling to part with them, even though they were to be replaced by the most exquisite productions of the chisel. This is undoubtedly owing to the power they have received of "awakening," as we before expressed it, "sentiments either foreign to or supervening those which the things represented are calculated to call up;" for how else are we to account for the pleasures they communicate? Our business is not at present with the manner of attaining this end—that is with the *setting* of the types which the designer employs to spell out his ideas—but with the mode of constructing the types themselves. Now a remarkable circumstance in relation to the treatment of this kind of ornament by the early masters is, that they obtained the effects which they aimed at with the least possible amount of labour; and this, not by hasty or careless manipulation, but by setting prominently forward the individual peculiarities of the living or ideal things which they desired to represent. This system of illustration may be successfully pursued throughout both the animal and vegetable kingdom; and where subjects are intelligently rendered, they cannot fail to express the meaning of the designer. Thus, for example, if in symbolical decoration, self-confidence is required to be illustrated, the designer chooses the horse as the type of that passion; and, keeping in mind the animal's characteristics of strength and courage (which are supposed to be the elements of self-confidence), he expresses them forcibly in the broad chest—the arching neck, which lifts the head above the line of the spinal column—and the expanded nostrils. When representing that emblem of meekness, the patient ass, it should be noted, that the value of the symbol arises solely from one point of contrast with the horse, which, in other respects, the ass so nearly resembles:—in the one the head is erect, while in the other it is bowed almost to a level with the line of the back. Elevate the head of the ass, and the symbolical character of meekness is lost; or depress that of the horse, and his dignity degenerates into an expression of weariness. To the careful observer, foliage and flowers will also display marked peculiarities, which the Decorative artist is called upon to seize and embody. Thus, not to mention the trefoil and the passion-flower, whose forms have rendered them the theme of poets and divines, there are the ivy-leaf, with its five points, formed by the junction of three concave and two convex curves; the fern, with its jagged edges; and the water-lily—which present salient points that are unmistakable. When these features are once seized, the decorator, however indifferent his artistic skill may be, can work fearlessly and with good effect; but without this knowledge, although possessed of great imitative powers, his work will make little impression on the spectator. As the ornament itself must, as we have said, be subordinate to the object decorated, so should the details of the ornament be kept in subordination to the physical characteristics of the subject represented; and it is thus, and thus alone, that typical representation can be obtained. Mr. Ruskin, in his "Stones of Venice" gives a remarkable instance, which he met with abroad, of this kind of treatment, and as it fully illustrates our preceding remarks, we cannot more appropriately conclude this branch of our subject than by presenting it in his own words. The subject represented is a peacock. He says:—"Now a peacock has a graceful neck, so has a swan; it has a high crest, so has a cockatoo; it has a long

tail, so has a bird of paradise. But the whole spirit and power of peacock is in those eyes of the tail. It is true, the Argus pheasant, and one or two more birds, have something like them, but nothing for a moment comparable to their brilliancy; express the gleaming of the blue eyes through the plumage, and you have nearly all you want of peacock, but without this, nothing; and yet those eyes are not in relief; a rigidly true sculpture of a peacock's form could have no eyes,—nothing but feathers. Here then enters the stratagem of sculpture; you must cut the eyes in relief, somehow or another." He then refers to a drawing of the peacock, which is shown in front view, with the tail expanded and forming a circle that envelops the bird. The "power of peacock," as he terms the markings of the tail, is indicated by raised figures, which bear a strong resemblance to links of a flat chain, laid on their side, and set radially within the circle. The same treatment, he says, is followed by nearly all the Byzantine sculptors. He continues—"This particular peacock is meant to be seen at a distance of thirty or forty feet; I have put it close to you that you may see, plainly, the rude rings and rods which stand for eyes and quills, but at the just distance their effect is perfect." From this example we learn that *invention* is an important element in Decorative Art; for without it the power of expressing the passion of vanity, of which the peacock is the type, would have been wanting.

A. V. N.

ON THE

## EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

## THE HALLS OF THE CITY OF LONDON.

WITHOUT disregarding the unquestionable advantages, whether in popular appreciation of high Art or in the number of meritorious works from the exhibitions at Westminster Hall, and the arrangements for an extensive development of the arts of painting and sculpture in the palace of the Legislature, we cannot but feel that the time has arrived for evidences of a more important character than any which are yet observable at the Houses of Parliament, or our public buildings generally. It is commonly asserted that the Art of Architecture is in a somewhat abject condition in this country; and it may at least be conceded, that, considering what has been done of late years, both in works of painting and sculpture, our public buildings as yet, scarcely place the art in that parallel position which might be supposed, judging merely from the amount of criticism and disquisition which has lately appeared. There is no doubt that the contrast may be in part, due to the serious responsibilities of the architect, in matters little connected with his vocation as an artist, and, further, to the dictation and whims of employers which beset him, from which his brothers of the chisel and the palette are comparatively free. Let us here content ourselves by saying, that the art can never stand in that high position towards which so many efforts are being directed, and that the architecture of England cannot rank even with that of foreign countries, until all the arts minister to its excellence, and become united with it, as they have been at the most important periods, whether amongst the ancients, or during the brilliant state of Art which was maintained in Italy. Architecture is not only placed in its highest condition as an art, by the union of painting and sculpture, but these themselves are in like manner, directed to their noblest uses, when employed for the decoration of buildings. Let us continue to see our exhibitions filled



with works which our citizens may purchase, and which may communicate a healthy influence in the atmosphere of our own homes; and may even the art of the portrait painter—sometimes and often erroneously, rated of little worth as *Art*—continue to give the likeness of a friend, and be made to enrich our future National Gallery with records of the illustrious men of our country. And it is impossible to say that even cabinet pictures, and works of small dimensions have no influence upon, and are not influenced by, the character of design in the interior of a house. There would be moral and social, and we may say sanitary benefit to all, were such works more commonly considered part of the indispensable decoration of an apartment—whether in the palace or the cottage; and our buildings, and all such details as the patterns of papers—in place of being designed, each thing without reference to what it may be associated with—should be treated in connection with its accessories, and especially with regard to the proper display of works of Art.

But let us bear in mind that there is, after all, a field of Art in comparison with which busts, *statuettes*, and *tableaux de genre*, stand somewhat in the same class as miniature painting—a field till lately, scarcely thought of in England, since the monstrous conceptions “of Verrio or Laguerre,” or the attempts of Sir James Thornhill. This is the high walk of Art—carrying us back to the days when painter, and sculptor, and architect were one individual—which it was felt could be materially advanced by the opportunity afforded by the erection of a great public edifice like the Houses of Parliament; and great benefit has certainly resulted, generally, from the labours of the Commissioners. Without dwelling upon points such as the high educational value of the exhibitions at Westminster—where, too, sculpture was almost for the first time in England, seen in its full character—we may certainly discover important results, from the attention then awakened to old vehicles and processes—now taught in our schools of design, and extensively made use of in interior decoration. But, it may be recollected, that so great was the anxiety to secure a large amount of superficial space in the Palace at Westminster for paintings in fresco, that we are almost justified in believing, that the success of the architect's design was at one time in danger of being submerged by the *incubus* of the painting upon the architecture. Feeling strongly the importance of the arguments in favour of the use of fresco for paintings when in union with architecture,—we cannot say that we are satisfied either with the amount, or completely with the quality, of the works produced. At least, our artists do not seem to have taken *con amore* to the use of the new vehicle, so as to overcome the difficulties which its novelty presented; nor do we discover that progress towards the existence of schools of fresco painters, such as existed in Italy, and which it was supposed might be revived in England. Each painter prefers to work for himself, and to care more about his individual fame than the production of a work of the highest class. Consequently—omitting from present consideration our water-colour painters, who do not to any great extent, in this channel, appear to have availed themselves as was hoped, of the advantages of their training—our painters still cling to that vehicle, which, whatever its advantages, is, we say, certainly very ill fitted for the effect of large pictures in combination with architecture. It may be hoped, however, that the completion of the buildings at Westminster will admit of a greater number of commissions, both to painters and to sculptors, than have perhaps been possible hitherto,—only we should like to feel better hopes, that the result in one branch of Art, will not be unworthy of the high merits of the existing British school.

But there is great reason to feel dissatisfied with the results of attention to the decorations of the Houses of Parliament, inasmuch as we see very slight indications of what we hoped would be the chief results—namely, as before said, an extended development of the arts of painting and sculpture in connection with our public buildings generally. We are reminded in every newspaper—we are in fact, taunted by

ourselves, that the enterprise and love of Art of the French nation, in the space of very few years, and in a great degree, by the enlightened taste of one monarch, have enriched the galleries of Versailles with a considerable number of fine works of Art. Let our readers put much of the credit of these to the vain-glorification of the bad passions which have not wholly vented themselves on the soil of Africa, and the most peace-loving of our countrymen will find it hard to deny, that there is still evidence of love of Art, and of the power to benefit and delight the people by its works. That the production of an acre of canvas charged with the butcheries of war, is indicative, and perhaps productive, of a diseased mental condition in a nation, and which may endanger the peace of the world and the progress of society, we can hardly question; but, if the effect alluded to be produced, we doubt whether there may not be to certain individuals a different result; and we should further repeat the obvious argument, that the powerful influence of a work of Art, when exerted in a wrong direction, is only evidence that it is capable of some degree of benefit, when the hand and mind of genius are animated with the consciousness of a high moral purpose and capability. On the simple ground alone of its value as an historic record, and also of the benefit to be reaped merely by the innocent pleasure derived from the observation of a work of Art, we would argue that the decoration of our public buildings with works of painting and sculpture, is worthy the energetic attention of the government and legislature, and of all the municipalities, corporations, guilds, and companies in this great country. Of the short-comings of the State, it is difficult within present limits to say all that might be fitting; but on the one side, jobbery and real ignorance under the mask of supreme wisdom (as we generally see it when Art-questions are debated in Parliament) and infirmity of purpose, and on the other side, jealousy and fear of undue influence, have combined to leave our country in a condition as to modern works, contrasting strangely with the riches of minor states, and those where the happiness of a nation is supposed to be secondary to the caprice of an absolute government. But, there are corporations and guilds with whom if obligation to the public is not as great, the difficulties are readily to be overcome, and with whom funds are not deficient. As a matter of economy, it would be wise to lay out something upon an enduring and ever-fructifying gratification, with something of

“the luxury of doing good” superadded,—even without such other return, as we believe there would be, and even in many cases, directly, pecuniarily. If haply, that return be not so much for this “present age,” it is precisely from such public bodies that we should look for evidence of that apprehension of the future, which, though it may exist to a larger extent with individuals, is practically counteracted by immediate private demands and necessities. We cannot enter further into the question of the positive returns from a liberal outlay upon works of Art; but must content ourselves by regretting, that the present chariness, as shown by the railway companies, about expending money even upon undertakings confessedly of a productive nature, but of which the return would be spread over a considerable number of years, does not afford a very favourable prospect in that direction. But there are other public bodies standing in a different position, and to none of these are we so much justified in directing our attention, as to the Corporation and Companies of the City of London.

The Corporation is understood to have an income of about 156,000*l.*; and the most recent authority to which we have access (“Cunningham's Handbook of London,” 2nd Edition) puts down the following as some of the items:—

Coal and Corn Dues, estimated at	£60,881
Rents and Quit Rents	56,806
Markets	17,126
Tolls and Duties	7067
Brokers' Rents and Fines	3892
Admissions to the Freedom of the City of London	4518
Renewing Fines for Leases	723

£151,003

leaving an amount of about 5000*l.*, as it would appear, of which we are not furnished with details. The income is every year rapidly increasing. It will, however, be seen, that the sources from which this immense income is derived, leave a large obligation upon the Corporation to disburse the amount in measures of permanent benefit, not only to holders of property in the city, but to all London.

The same work furnishes us with the following approximate estimates of the different items in which a portion of the income is disbursed:—

Central Criminal Court	£12,182
City Police	10,118
Newgate	9223
House of Correction	7602
Debtors' Prison	4955
Conservancy of the Thames and Medway	3117
	£47,197

We have, therefore, an amount of 100,000*l.*, or more, of which the indefatigable compiler of the work does not appear to have been able to furnish us with an account, excepting that we are reminded that 8000*l.* is allowed to the Lord Mayor,—which is no doubt, mainly disbursed in the hospitalities of the Mansion House. But if the manner in which the income is laid out, is not very well known,—feeling as we do most strongly, that great obliviousness of important public duties has for a long period, and even down to a recent date, characterised the authorities in the city,—we must not omit to give credit for many results of an opposite line of action, now apparent. But we do believe, with many who have paid more attention to the financial part of the question, that something, and probably a considerable sum, might be spared for commissions for works of Art. When we are positively informed that the charge for lighting the Mansion House, through the want of permanent contrivances, has amounted to about 100*l.* a night, on important occasions; and when we add that, on the 9th of November, the cost of the banquet is upwards of 1000*l.*, and that excessive waste then prevails, it will be seen that we may have some grounds for this belief. Animated by the desire to contribute to a large amount of public benefit and gratification, the authorities would have little reason to fear the loss of privileges, which, reasonably or not, people are told do not just now, stand upon a perfectly secure basis. We will not cast a reflection upon the municipality, nor the individual companies with whom our general subject concerns itself—because they have spent immense sums in conviviality,—though we individually have no special inclination towards—

“A solemn sacrifice perform'd in state,”

and might rather, like Mr. Walker of “The Original,” make one of the same number as the Graces or the Muses; or, like Barry Cornwall, sing of the delights of—

“ \* \* \* an honest partis carré.”

In matters of business possibly, our English habit of having public dinners, is like jobbery according to a writer in the *Westminster Review*, who lately hazarded the opinion that it was an essential element in our social and political progress. But, as the days of deep drinking have happily passed away from all men of cultivated minds, and amongst gentlemen, we trust that the taste among all classes for excessive indulgence in the pleasures of the table may follow.

Avoiding all difficult questions of this kind, which the citizens would be supposed to understand, and which we should not,—let us—out of love of mere consistency,—proclaim that the citizens do stand before the world as expending enormous sums upon the transient pleasures of the table, and simply *nothing* upon the permanent, widely disseminating, noble and enlightening gratification, derived from works of painting and sculpture. We have said *nothing*, and might perhaps be reminded that a few busts are to be seen in the saloon of the Mansion House, and so forth. Six infinitesimal drops from the full river of Art, are all that can be brought, to pour upon the arid desert of the Mansion House. We did, indeed, peer through the dingy light of the drawing-rooms, and became conscious that one or two paintings in cool brown colour had



but in lieu thereof geometrical or kaleidoscope patterns must be substituted. This would greatly narrow the field of the designer, and give to many branches of Art-manufacture such a sameness that their ornamentation would scarcely fulfil the office of Decorative Art. There is, however, no reason for falling back upon this the most primitive style of Art; for if, in designs produced by colour or in chiaroscuro, we are content with a profile likeness, so to speak, devoid of all attempts at obtaining the appearance of solidity or bulk,—and we have shown that such treatment is perfectly satisfactory where both colour and shadow are wanting—there will be no bar to the employment of flowers, foliage, fruits, and shells, under circumstances where their introduction could not but be condemned by every man possessing a just feeling for Art, if they were rendered with strict fidelity to nature. We do not bring this suggestion forward as possessing an abstract claim to novelty, for, besides the examples already given, we might point to specimens of printed dresses and paper-hangings, in which this treatment of ornament has been used with the happiest effect; but these are exceptional cases; and it is a question whether the desire to produce goods cheaply has not, in the absence of technical difficulties, been the inducing cause of this partial adoption of a practice which we desire to see universal. According to our view the introduction of shadow to indicate relief, or the reverse, is inadmissible. Thus, for example, if a flower is to be depicted, let it be drawn with all care and filled in with flat tints, the markings being shown either by the appearance of the ground through the overlaid or superimposed colour, as in flock paper-hangings; or, better still, by lines of an independent colour, which may form also an outline to the flower. Again, a design may be brought out with good effect by imprinting hatched lines on a dark or brilliantly-coloured ground; parts of the ground, corresponding in form with the design required to be produced, being left uncovered. These remarks are intended to have a general application; as the adoption of this severe style of treating ornament is essential to preserve the line of demarcation, which we have pointed out as existing between Decorative Art and Painting.

The differences in the degree of approximation to natural forms for decorations in the solid, and for works of Art in the round, it is not easy to express in words; but solid forms, when used for decoration, must, equally with chromatic designs, retain but a typical likeness to their originals. The art of carving and modelling under this condition, although at an earlier period carried on with marked success, for architectural purposes, is, at the present time, never employed, except when imitations of ancient works are required: indeed so completely has the practice of typical representation disappeared, that the only merit which sculpture is now supposed to possess, consists in its close resemblance to nature. That this is a false view of the value of sculptural decoration will be manifest, if we bear in mind that all ornament must be subordinate to the object it is intended to enrich; whether that object be the capital of a column, a chimney-piece, or an arm-chair: when it ceases to be subordinate, it no longer belongs to Decorative Art. It is equally clear that the fact of producing a barbarous resemblance to any living creature or thing, is not, in itself, meritorious; but yet we often see, in old work, that uncouth representations possess

a peculiar charm, which would render us unwilling to part with them, even though they were to be replaced by the most exquisite productions of the chisel. This is undoubtedly owing to the power they have received of "awakening," as we before expressed it, "sentiments either foreign to or supervening those which the things represented are calculated to call up;" for how else are we to account for the pleasures they communicate? Our business is not at present with the manner of attaining this end—that is with the *setting* of the types which the designer employs to spell out his ideas—but with the mode of constructing the types themselves. Now a remarkable circumstance in relation to the treatment of this kind of ornament by the early masters is, that they obtained the effects which they aimed at with the least possible amount of labour; and this, not by hasty or careless manipulation, but by setting prominently forward the individual peculiarities of the living or ideal things which they desired to represent. This system of illustration may be successfully pursued throughout both the animal and vegetable kingdom; and where subjects are intelligently rendered, they cannot fail to express the meaning of the designer. Thus, for example, if in symbolical decoration, self-confidence is required to be illustrated, the designer chooses the horse as the type of that passion; and, keeping in mind the animal's characteristics of strength and courage (which are supposed to be the elements of self-confidence), he expresses them forcibly in the broad chest—the arching neck, which lifts the head above the line of the spinal column—and the expanded nostrils. When representing that emblem of meekness, the patient ass, it should be noted, that the value of the symbol arises solely from one point of contrast with the horse, which, in other respects, the ass so nearly resembles:—in the one the head is erect, while in the other it is bowed almost to a level with the line of the back. Elevate the head of the ass, and the symbolical character of meekness is lost; or depress that of the horse, and his dignity degenerates into an expression of weariness. To the careful observer, foliage and flowers will also display marked peculiarities, which the Decorative artist is called upon to seize and embody. Thus, not to mention the trefoil and the passion-flower, whose forms have rendered them the theme of poets and divines, there are the ivy-leaf, with its five points, formed by the junction of three concave and two convex curves; the fern, with its jagged edges; and the water-lily—which present salient points that are unmistakable. When these features are once seized, the decorator, however indifferent his artistic skill may be, can work fearlessly and with good effect; but without this knowledge, although possessed of great imitative powers, his work will make little impression on the spectator. As the ornament itself must, as we have said, be subordinate to the object decorated, so should the details of the ornament be kept in subordination to the physical characteristics of the subject represented; and it is thus, and thus alone, that typical representation can be obtained. Mr. Ruskin, in his "Stones of Venice" gives a remarkable instance, which he met with abroad, of this kind of treatment, and as it fully illustrates our preceding remarks, we cannot more appropriately conclude this branch of our subject than by presenting it in his own words. The subject represented is a peacock. He says:—"Now a peacock has a graceful neck, so has a swan; it has a high crest, so has a cockatoo; it has a long

tail, so has a bird of paradise. But the whole spirit and power of peacock is in those eyes of the tail. It is true, the Argus pheasant, and one or two more birds, have something like them, but nothing for a moment comparable to their brilliancy; express the gleaming of the blue eyes through the plumage, and you have nearly all you want of peacock, but without this, nothing; and yet those eyes are not in relief; a rigidly true sculpture of a peacock's form could have no eyes,—nothing but feathers. Here then enters the stratagem of sculpture; you must cut the eyes in relief, somehow or another." He then refers to a drawing of the peacock, which is shown in front view, with the tail expanded and forming a circle that envelops the bird. The "power of peacock," as he terms the markings of the tail, is indicated by raised figures, which bear a strong resemblance to links of a flat chain, laid on their side, and set radially within the circle. The same treatment, he says, is followed by nearly all the Byzantine sculptors. He continues—"This particular peacock is meant to be seen at a distance of thirty or forty feet; I have put it close to you that you may see, plainly, the rude rings and rods which stand for eyes and quills, but at the just distance their effect is perfect." From this example we learn that *invention* is an important element in Decorative Art; for without it the power of expressing the passion of vanity, of which the peacock is the type, would have been wanting.

A. V. N.

ON THE

## EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.

WITHOUT disregarding the unquestionable advantages, whether in popular appreciation of high Art or in the number of meritorious works from the exhibitions at Westminster Hall, and the arrangements for an extensive development of the arts of painting and sculpture in the palace of the Legislature, we cannot but feel that the time has arrived for evidences of a more important character than any which are yet observable at the Houses of Parliament, or our public buildings generally. It is commonly asserted that the Art of Architecture is in a somewhat abject condition in this country; and it may at least be conceded, that, considering what has been done of late years, both in works of painting and sculpture, our public buildings as yet, scarcely place the art in that parallel position which might be presupposed, judging merely from the amount of criticism and disquisition which has lately appeared. There is no doubt that the contrast may be in part, due to the serious responsibilities of the architect, in matters little connected with his vocation as an artist, and, further, to the dictation and whims of employers which beset him, from which his brothers of the chisel and the palette are comparatively free. Let us here content ourselves by saying, that the art can never stand in that high position towards which so many efforts are being directed, and that the architecture of England cannot rank even with that of foreign countries, until all the arts minister to its excellence, and become united with it, as they have been at the most important periods, whether amongst the ancients, or during the brilliant state of Art which was maintained in Italy. Architecture is not only placed in its highest condition as an art, by the union of painting and sculpture, but these themselves are in like manner, directed to their noblest uses, when employed for the decoration of buildings. Let us continue to see our exhibitions filled



with works which our citizens may purchase, and which may communicate a healthy influence in the atmosphere of our own homes; and may even the art of the portrait painter—sometimes and often erroneously, rated of little worth as Art—continue to give the likeness of a friend, and be made to enrich our future National Gallery with records of the illustrious men of our country. And it is impossible to say that even cabinet pictures, and works of small dimensions have no influence upon, and are not influenced by, the character of design in the interior of a house. There would be moral and social, and we may say sanitary benefit to all, were such works more commonly considered part of the indispensable decoration of an apartment—whether in the palace or the cottage; and our buildings, and all such details as the patterns of papers—in place of being designed, each thing without reference to what it may be associated with—should be treated in connection with its accessories, and especially with regard to the proper display of works of Art.

But let us bear in mind that there is, after all, a field of Art in comparison with which busts, statuettes, and *tableaux de genre*, stand somewhat in the same class as miniature painting—a field till lately, scarcely thought of in England, since the monstrous conceptions “of Verrio or Laguerre,” or the attempts of Sir James Thornhill. This is the high walk of Art—carrying us back to the days when painter, and sculptor, and architect were one individual—which it was felt could be materially advanced by the opportunity afforded by the erection of a great public edifice like the Houses of Parliament; and great benefit has certainly resulted, generally, from the labours of the Commissioners. Without dwelling upon points such as the high educational value of the exhibitions at Westminster—where, too, sculpture was almost for the first time in England, seen in its full character—we may certainly discover important results, from the attention then awakened to old vehicles and processes—now taught in our schools of design, and extensively made use of in interior decoration. But, it may be recollected, that so great was the anxiety to secure a large amount of superficial space in the Palace at Westminster for paintings in fresco, that we are almost justified in believing, that the success of the architect's design was at one time in danger of being submerged by the *incubus* of the painting upon the architecture. Feeling strongly the importance of the arguments in favour of the use of fresco for paintings when in union with architecture,—we cannot say that we are satisfied either with the amount, or completely with the quality, of the works produced. At least, our artists do not seem to have taken *con amore* to the use of the new vehicle, so as to overcome the difficulties which its novelty presented; nor do we discover that progress towards the existence of schools of fresco painters, such as existed in Italy, and which it was supposed might be revived in England. Each painter prefers to work for himself, and to care more about his individual fame than the production of a work of the highest class. Consequently—omitting from present consideration our water-colour painters, who do not to any great extent, in this channel, appear to have availed themselves as was hoped, of the advantages of their training—our painters still cling to that vehicle, which, whatever its advantages, is, we say, certainly very ill fitted for the effect of large pictures in combination with architecture. It may be hoped, however, that the completion of the buildings at Westminster will admit of a greater number of commissions, both to painters and to sculptors, than have perhaps been possible hitherto,—only we should like to feel better hopes, that the result in one branch of Art, will not be unworthy of the high merits of the existing British school.

But there is great reason to feel dissatisfied with the results of attention to the decorations of the Houses of Parliament, inasmuch as we see very slight indications of what we hoped would be the chief results—namely, as before said, an extended development of the arts of painting and sculpture in connection with our public buildings generally. We are reminded in every newspaper—we are in fact, taunted by

ourselves, that the enterprise and love of Art of the French nation, in the space of very few years, and in a great degree, by the enlightened taste of one monarch, have enriched the galleries of Versailles with a considerable number of fine works of Art. Let our readers put much of the credit of these to the vain-glorification of the bad passions which have not wholly vented themselves on the soil of Africa, and the most peace-loving of our countrymen will find it hard to deny, that there is still evidence of love of Art, and of the power to benefit and delight the people by its works. That the production of an acre of canvas charged with the butcheries of war, is indicative, and perhaps productive, of a diseased mental condition in a nation, and which may endanger the peace of the world and the progress of society, we can hardly question; but, if the effect alluded to be produced, we doubt whether there may not be to certain individuals a different result; and we should further repeat the obvious argument, that the powerful influence of a work of Art, when exerted in a wrong direction, is only evidence that it is capable of some degree of benefit, when the hand and mind of genius are animated with the consciousness of a high moral purpose and capability. On the simple ground alone of its value as an historic record, and also of the benefit to be reaped merely by the innocent pleasure derived from the observation of a work of Art, we would argue that the decoration of our public buildings with works of painting and sculpture, is worthy the energetic attention of the government and legislature, and of all the municipalities, corporations, guilds, and companies in this great country. Of the short-comings of the State, it is difficult within present limits to say all that might be fitting; but on the one side, jobbery and real ignorance under the mask of supreme wisdom (as we generally see it when Art-questions are debated in Parliament) and infirmity of purpose, and on the other side, jealousy and fear of undue influence, have combined to leave our country in a condition as to modern works, contrasting strangely with the riches of minor states, and those where the happiness of a nation is supposed to be secondary to the caprice of an absolute government. But, there are corporations and guilds with whom if obligation to the public is not as great, the difficulties are readily to be overcome, and with whom funds are not deficient. As a matter of economy, it would be wise to lay out something upon an enduring and ever-fructifying gratification, with something of

“the luxury of doing good”

superadded,—even without such other return, as we believe there would be, and even in many cases, directly, pecuniarily. If haply, that return be not so much for this “present age,” it is precisely from such public bodies that we should look for evidence of that apprehension of the future, which, though it may exist to a larger extent with individuals, is practically counteracted by immediate private demands and necessities. We cannot enter further into the question of the positive returns from a liberal outlay upon works of Art; but must content ourselves by regretting, that the present chariness, as shown by the railway companies, about expending money even upon undertakings confessedly of a productive nature, but of which the return would be spread over a considerable number of years, does not afford a very favourable prospect in that direction. But there are other public bodies standing in a different position, and to none of these are we so much justified in directing our attention, as to the Corporation and Companies of the City of London.

The Corporation is understood to have an income of about 156,000*l.*; and the most recent authority to which we have access (“Cunningham's Handbook of London,” 2nd Edition) puts down the following as some of the items:—

Coal and Corn Dues, estimated at	£20,881
Rents and Quit Rents	56,996
Markets	17,126
Tolls and Duties	7067
Brokers' Rents and Fines	3892
Admissions to the Freedom of the City of London	4518
Renewing Fines for Leases	723
	£151,003

leaving an amount of about 5000*l.*, as it would appear, of which we are not furnished with details. The income is every year rapidly increasing. It will, however, be seen, that the sources from which this immense income is derived, leave a large obligation upon the Corporation to disburse the amount in measures of permanent benefit, not only to holders of property in the city, but to all London.

The same work furnishes us with the following approximate estimates of the different items in which a portion of the income is disbursed:—

Central Criminal Court	£12,183
City Police	10,118
Newgate	9223
House of Correction	7902
Debtors' Prison	4955
Conservancy of the Thames and Medway	3117
	£47,197

We have, therefore, an amount of 100,000*l.*, or more, of which the indefatigable compiler of the work does not appear to have been able to furnish us with an account, excepting that we are reminded that 8000*l.* is allowed to the Lord Mayor,—which is no doubt, mainly disbursed in the hospitalities of the Mansion House. But if the manner in which the income is laid out, is not very well known,—feeling as we do most strongly, that great obliviousness of important public duties has for a long period, and even down to a recent date, characterised the authorities in the city,—we must not omit to give credit for many results of an opposite line of action, now apparent. But we do believe, with many who have paid more attention to the financial part of the question, that something, and probably a considerable sum, might be spared for commissions for works of Art. When we are positively informed that the charge for lighting the Mansion House, through the want of permanent contrivances, has amounted to about 100*l.* a night, on important occasions; and when we add that, on the 9th of November, the cost of the banquet is upwards of 1000*l.*, and that excessive waste then prevails, it will be seen that we may have some grounds for this belief. Animated by the desire to contribute to a large amount of public benefit and gratification, the authorities would have little reason to fear the loss of privileges, which, reasonably or not, people are told do not just now, stand upon a perfectly secure basis. We will not cast a reflection upon the municipality, nor the individual companies with whom our general subject concerns itself—because they have spent immense sums in conviviality,—though we individually have no special inclination towards—

“A solemn sacrifice perform'd in state,”

and might rather, like Mr. Walker of “The Original,” make one of the same number as the Graces or the Muses; or, like Barry Cornwall, sing of the delights of—

“... an honest *partis carrés*.”

In matters of business possibly, our English habit of having public dinners, is like jobbery according to a writer in the *Westminster Review*, who lately hazarded the opinion that it was an essential element in our social and political progress. But, as the days of deep drinking have happily passed away from all men of cultivated minds, and amongst gentlemen, we trust that the taste among all classes for excessive indulgence in the pleasures of the table may follow.

Avoiding all difficult questions of this kind, which the citizens would be supposed to understand, and which we should not,—let us—out of love of mere consistency,—proclaim that the citizens do stand before the world as expending enormous sums upon the transient pleasures of the table, and simply *nothing* upon the permanent, widely disseminating, noble and enlightening gratification, derived from works of painting and sculpture. We have said *nothing*, and might perhaps be reminded that a few busts are to be seen in the saloon of the Mansion House, and so forth. Six infinitesimal drops from the full river of Art, are all that can be brought, to pour upon the arid desert of the Mansion House. We did, indeed, peer through the dingy light of the drawing-rooms, and became conscious that one or two paintings in cool brown colour had



been attempted. We had given credit for the purchase of ten busts, placed in the Saloon a few years ago; but four only have become the property of the City, and quite recently. In the same flourish with which the news of this extensive and laborious achievement reaches our ears, a project is mentioned—due to the suggestion of Mr. Bunning, who has always had proper regard for such branches of his art as are connected with our present subject—of filling the niches of the Egyptian Hall (shown in the plan) with sculpture illustrative of passages in the poets.\* We do not wish any hasty or ill-considered selection of works; but we venture to urge that there is much more that may be done, and that much time has been lost; and, in comparison with what might have been achieved out of such large resources, or even by the annual outlay of a comparatively insignificant amount, we can hardly speak of what we now see, except as some ground for hope, that the municipal authorities will eventually direct their energetic attention to a subject more important to their constituents than some,—the consideration of which we dare say, is in great part forced upon them, by men who would rather nourish an affront at not receiving an invitation to a city festival, than see the education and minds of their children progress, and expand with the contemplation of the pictured records of our unrivalled page of history, or the sculptured presentment of the men who, by lives of enterprise and industry, have given distinction to their families, and left well-earned gains for the poor, and needy, or the ignorant of the land.

Regarding the number of churches in the city as evidence of the piety of the former inhabitants, let us—now that places of actual residence have been changed—hope to see corresponding evidence of care for that mental and moral culture, which assuredly can to a great extent in one way, be promoted by works of Art. Let us hope, that every public building in the city of London, which from associations or from architectural merits, is worthy to receive such, may be perfected by the additions of works in painting and sculpture in the highest class of Art; and generally, that the Corporation and Companies will direct their attention to the whole subject of collecting such pictorial and sculptured records of their own and their country's history, as may not be unworthy to elucidate the valuable written archives which they possess.

We have spoken of the Corporation of the city of London merely as a body to which we might be justified in looking, in the first place, for consideration of this subject; but to all the societies and associations in the country should our appeal be directed. We know no collections more interesting than the portraits at the Royal

Society, or those at the College of Physicians, or the familiar faces at the Garrick Club. These have to the world at large, to whom the great and talented individuals belonged, an interest somewhat resembling that of a gallery of family portraits to a scion of the same house—an interest not existing when such works are in the hands of separate possessors. The pleasure, and, we repeat, the advantage, which is derived by this contemplation of works in one branch of Art, and at one or two localities, might be developed in all branches, and by numerous public bodies and private associations. Amongst the Companies of the city of London, what a series of fine and instructive works might be gleaned from the records of the "Ironmongers," and the rich stores of biography which Mr. John Nicholl's recent account contains. We have the portrait of Thomas Betton at the Hall, and the statue of Alderman Beckford; but a work especially prepared for historians and antiquaries, is not the place for the world to learn the benevolence of the first, of which society now reaps the benefit, or even for admirers of "the quaint old coxcomb," Izaak Walton, to look for his "revered" name. To what lessons might the "Merchant Taylors" and other companies celebrated for their schools, direct the eyes of their youth, and leave impressions which, received at that age, are never to be lost nor eradicated. The value of teaching by pictures is perceived in schools already; let this salutary method be expanded; works of the highest class of Art, if only for the young, will not be thrown away. Art was the only means of instruction before the invention of printing; but surely there is no reason in our ignoring its peculiar advantages, now.

Deeply impressed with the importance of our subject, into all the ramifications of which it is not possible here to enter, we willingly received a suggestion from the Editor of this Journal, to direct special attention to the principal edifices of the city of London, with a view to such practical suggestions as might appear worthy of consideration; and we have in consequence made a careful examination of the Mansion House, and have noted down such ideas in reference to additions in painting and sculpture, as appear to carry out the purpose of the building, and to be consistent with its architecture,—and we propose to give in some future numbers, with illustrations where necessary, some suggestions, in reference to the Halls of the Companies, and other buildings. In making these we wish mainly to direct public attention to a subject of great importance, rather than to obtrude our individual views on matters of detail upon those who probably, either are, or soon will be fully alive to the importance of the subject, and who may have their own competent professional advisers, whose advice in each case should be sought and fully regarded.

Without troubling ourselves now with the Banking and Insurance, and other Companies—except to remark that every building devoted to such purposes, might be made to further to some extent, the work before us,—the Companies,—so called—of the city of London, appear to be at present, 82 in number, and although 40 of them are without halls, and others are not possessed of large incomes, there are a sufficient number remaining with whom these particular difficulties do not exist.

The most important companies include "The Twelve Great Companies" so called, and a few others. "The twelve" arranged in the order of precedence are these:—

- 1.—The Mercers' Company.
- 2.—The Grocers' Company.
- 3.—The Drapers' Company.
- 4.—The Fishmongers' Company.
- 5.—The Goldsmiths' Company.
- 6.—The Skinners' Company.
- 7.—The Merchant Taylors' Company.
- 8.—The Haberdashers' Company.
- 9.—The Salters' Company.
- 10.—The Ironmongers' Company.
- 11.—The Vintners' Company.
- 12.—The Clothworkers' Company.

Of the other companies, perhaps the most

important for our subject may be, the Apothecaries' Company; the Stationers' Company; the Armourers' Company; the Barber Surgeons' Company; the Weavers' Company; the Saddlers' Company; the Carpenters' Company and the Painter-Stainers' Company.

In carrying out any extensive amount of decoration at a particular place, it may rightly be considered, whether the existing building is well adapted to receive works which might not be readily removable, or which could not well be brought in with the design of a new building, should an increase of accommodation or other alteration be likely to be required. The associations of the buildings will form part of this question, and that alone will probably suggest the interest of preserving drawings of the old structure, and the use which may be made of them in historical pictures. The hall of the Carpenters' Company is one of those which we might here refer to. It is now allowed to remain in the possession of Messrs. Waterlow, but retains many portions of its original architecture and pictorial decoration, which we believe are carefully preserved. The old halls of the companies of the Goldsmiths and Fishmongers, both interesting and not inelegant buildings, may be mentioned as amongst those which have given place to new structures; that of the former company, a production of high merit, and in which we shall probably find evidence of much attention to the value of sculptural accessories.

The subjects of the works, applicable to such buildings, may be chosen from a very wide field. The history of Great Britain, the annals of the city, episodes in the lives of the worthy and good amongst the inhabitants and those holding offices; portraits in painting or in sculpture; passages from the literature and poetry of the country, and, where—as in the case of sculpture and mural paintings—the works have especially an architectural character, arabesque or other suitable decorations. Records of the antiquities of the city, by exact drawings and models, should also, as we have said, be found. With regard to the vehicles: fresco, encaustic, and such methods of production as allow of works which do not reflect the light, should be considered, at least in works of large size; but neither oil, nor yet water-colour paintings, need be excluded.

We have been led to allude to the question of the permanency of the present buildings, because to those who are acquainted with the unsuitable nature in many respects of the accommodation, it might be an essential consideration before adopting a description and scale of works such as would not allow of removal to a new edifice, without imposing difficulties in the provision of spaces and general architecture, which it would be unwise to encounter. In such cases, notwithstanding our wish to see the spirit of the Reports of the Commissioners for the decoration of the Houses of Parliament fully carried out, there is still a wide field in oil paintings of cabinet size. Indeed we go so far as to suggest, whether in addition to the comparatively limited space in the present halls, some of the companies might not consider the question of providing galleries. At least, if paintings executed in fresco, be on plaster laid on laths, with a framework, their removal to such galleries might present no serious difficulty. We could not but regret the loss of some really meritorious works, at the destruction of the old British Museum, through their not having been executed on plaster laid in this manner.\*

In sculpture for statues, groups, busts, and reliefs, the materials, marble, bronze, electrotyped metal, as well as wood and parian, or statuary porcelain, and even plaster and terracotta, may be worthy of consideration, for it does not follow because marble is not always available, that a meaner material is to be eschewed, ennobled as such material is, not by the lustre

\* Our readers may recollect a notice in this Journal of the clever removal from the plaster of some of these paintings by an ingenious man named Dowling. We have not heard that he has gained anything by his commendable exertions. The works should form national property.

\* Since this article was in type, we are glad to see that the exertions persevered in by us publicly and privately, for a series of years, have at length met with success, so far that a report has just been published, and presented to the Common Council, containing the suggestions from Mr. Bunning to which we have alluded. The Committee of General Purposes in April last, had been charged to select four busts to be placed in other parts of the Mansion House. The report shows that in the course of the inquiry upon this matter, the attention of the Committee was "particularly drawn to the entire absence of any specimens of the Fine Arts in the building, even where the architect had originally designed convenient situations for such ornaments." There is no date to the report as we find it in the newspapers, and certainly the nakedness of the architecture—so far as Painting and Sculpture are concerned—would be sufficiently obvious without any hint from the coincidence of the examination on behalf of this Journal, with the period when the Committee's attention was "particularly drawn" to the subject. However this may be, we should be happy to leave to the authorities the full credit of the good work, which we hope they will pursue with energy on a liberal scale of expenditure. But it so often happens, particularly where those are concerned whose thoughts are given through the press, that these ideas are acted upon without recollection of individuals; we must in justice to ourselves say, that not only have we for some time past devoted our pages to the general subject, and with the feeling that much might be done by the city authorities, but that during the mayoralty of Sir John Musgrove we personally urged upon him and others, the importance of the question; and it is to the desire then expressed to receive special suggestions as to the manner of obtaining an object confessed to be of so much importance, that our idea of these papers is due. Circumstances have contributed to defer the matter longer than we intended, but it is owing to mere accident that our publication did not precede instead of occurring in the same month as the publication of the report.—Ed.



or polish, too often the chief merit in the eyes of the vulgar, but by the art—

"the power of thought, the magic of the mind,"

with which it is permeated and imbued.

Thus then, have we endeavoured to show, that that increased development of high Art in paint-

ing and sculpture to which the efforts of the Commissioners of Fine Arts were directed, has yet mainly to be undertaken; that following out the original connection with the natural head of the Arts, manifested in every brilliant period in their history, and recognised by the Commission, this high development must be effected in com-

let him mistrust all eleemosynary and fleeting support called *patronage*,—it is not for this that we write. In the world of literature, it has been learned, that the support of the public is at least more stable than the starving countenance of one of the patrons of former time; and so, if we can only thoroughly impregnate this vastly expanding and fructifying enlightenment which is going on around us, with the perception and love of the beautiful in Nature and in Art, the field for genius will be no longer limited; those who exercise the public trust will have full regard for the duties which it entails, and the artist will be recognised in his proper sphere as at once, as he has been called, the "poet and the law-giver of his time," contributing alike to present intellectual enjoyment, and to permanent and enduring good.

#### THE MANSION HOUSE.

Without reference to the obvious importance, in our present subject, of the edifice which is the residence of the chief magistrate of the city of London, the Mansion House deserves primary attention from the elaborate character of its architecture, and especially from the circumstance, that the sister Arts of painting and sculpture were obviously designed by its architect to play a prominent part in the building. As regards the merit of the general architectural design, or the present sufficiency of the structure as characteristic of the opulent city of London, or compared with the magnificent hotel of the municipality of Paris, adverse opinions may be expected. But, there are many features in the architecture which do not altogether deserve such indiscriminate censure as the building has received; and in the interior especially, although there are serious errors, many parts are worthy of attention, and some very beautiful effects could be developed with the aid of that knowledge of the principles of Art in sculpture, and in chromatic decoration, which we suspect, though little called into exercise, really exists amongst architects now, to an extent even greater than at the date at which the building was erected.

Before complaining of the absence of works in painting and sculpture, it may be well to note that, with the exception of the Guildhall, and the halls of the companies, even those structural facilities now exist for such works, which are not of very old date. A comparison of the Guildhall and Mansion House with *Hôtels de Ville* in very small cities in the Netherlands, would not be flattering to national pride; and the country which Holbein, Rubens, and Vandyke, and an illustrious line of sculptors so long made their home, would appear as never having had any episodes in the history of its capital, nor any *merchant-princes* to be recorded and presented to posterity.

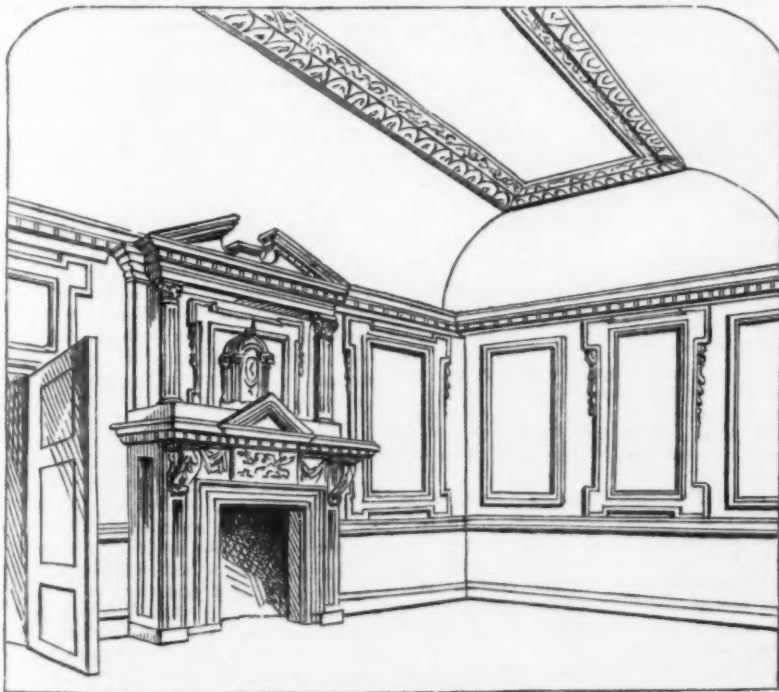
Omitting the ground-floor and basement in which are the prisoners' cells, and the kitchen and offices, and, on the west side, an entrance-hall (much too low and dark), the building of the Mansion House consists of the principal floor, shown in the plan, the second floor in which are the ball-room, private apartments of the Lord Mayor, state bed-rooms, and the attics. Before entering, let us notice that the niches on the exterior are all vacant, and that the block of masonry above the entrance door was evidently intended to be carved into an *alto-relievo*. But there is much carved work about the windows which merits attention, and we notice it here, not only from the desire to detect evidence of care for Art, where it may exist, but because we may take this opportunity to say that it is most erroneous to limit the Art of sculpture to mere statues and busts. It would tend not only to the advantage of a class of artists, in a branch in which commissions for marble statues are not plentiful, but real design and instructive thought might be wrought out in allegorical, emblematic, or grotesque sculpture, were the practice now, such as we have evidence of in the works of the Cinque-Cento artists of Italy. Our artists, whether architects, painters, or sculptors, have held themselves aloof from the "inferior" branches of their Art. We deem them unworthy of their high office, unless they are



MANSION HOUSE. ENTRANCE HALL.

bination with architecture; and we hope to give further evidence, that there are a large number of existing buildings to which such additions

might be most advantageously made. We treat this question apart from any special benefit to be held out to painters or sculptors. We have



MANSION HOUSE. THE LORD MAYOR'S PARLOUR.

a full conviction of the great power of Art, and its capabilities, when properly presented, of tending to high moral rectitude and purity of

mind in individuals, and to the real and enduring greatness of a nation. If the artist be not penetrated with the feeling of this great truth,

NOTE.—We give on this page two wood engravings of portions of the Mansion House, in order to explain the course we design to pursue in drawing up these articles. Our next part will contain engravings of other portions of the same building, and in succeeding numbers we shall illustrate our purpose by various sketches taken from other City Halls.—Ed. A. J.



prepared not to ignore any department. They must be able to address the multitude as well as men of learning and taste, or their Art will be without a voice and a beneficial influence in frequent places where the plasterer and upholsterer will continue to do much of what they should be doing, and retard the advancement which is in progress. Here too, the sculpture in the pediment, the subject of which is "The Dignity and Opulence of the City of London," designed and executed by Sir Robert Taylor, reminds us that the natural union of the Arts was maintained to a late date, not only as we see in the practice of that architect, but in the fact that in this pediment and some others, the *tympanum* was not a blank space, as in the later revivals of a style which more especially required that enrichment. A better feeling however, is recently shown by the use of sculpture at the Royal Exchange and British Museum.

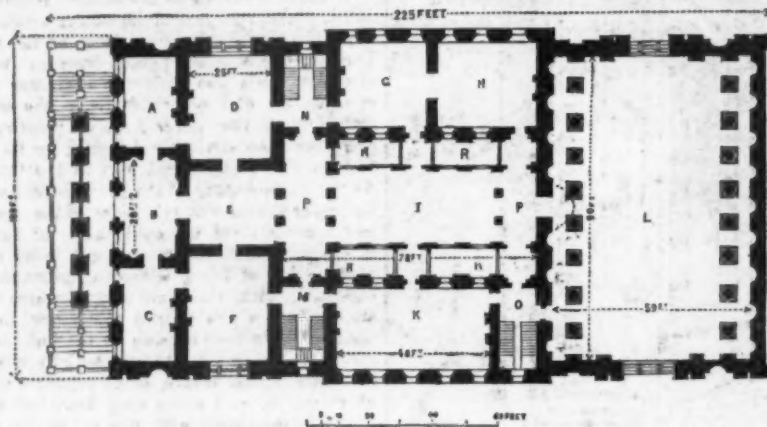
The plan will show the distribution of the halls and apartments. Generally, in the interior, the architectural character is gained by the orders, and by arched and coffered, or coved and enriched ceilings, and throughout the building panels with highly enriched frames, but enclosing mere patches of blank wall or ceiling, are everywhere to be found. Much of the architecture has a heavy character, suitable to an exterior, and some of the columns are not very well proportioned. Niches have been provided, but they have no statues. Yet the whole interior is elaborately enriched with ornament in relief; some of it, it is true, deficient in beauty, but the greater portion worthy of preservation. The whole cost of this part of the work must have been great.

The decorative painting displays the entire absence of Art, excepting one or two rooms and staircases, which are in a single colour; it is invariably white, or cream-colour and gold, or in

to some extent—and most erroneously—abandoned certain branches of their Art. But this is certain, that the right man must be found, and invested with the direction of all matters connected with the building, or no complete result can possibly be attained. It is just as possible to achieve success in the fabric, fittings and decorations of a building, when these are produced without the supervision of one head and mind as, to use common illustrations, it is for an army to gain a victory under the guidance of two commanders, or for a band to produce anything but discord, when each musician plays his own tune.

Our remarks have become more general than we perhaps contemplated; but they are not the less strictly applicable to the particular building now under notice.

The Entrance Hall, shown in the sketch, is entered in the north side. Opposite, on the south, is the door leading to the body of the building, and in the wall are two niches and brackets of light character. At the ends in each case, is a door with a pediment, on which are grouped figures of boys holding a shield with the city arms. Here also are two niches, each with an oblong panel above. The north side has the door and windows, and brackets. The cornice is elaborate, and there is an enriched coved and panelled ceiling. The cove is ornamented with swags of fruit and flowers, with birds and medallions, with relieves at the angles. A common ironmonger's stove—kindly omitted by the artist in the sketch—obstructs one part of the floor. The podium round is painted in imitation of Sienna marble; the walls are of white marble with gilding, and the ceiling is light in tone, with gilding. The pavement is of black and white compartments. The decorative painting should be entirely altered, and treated with especial regard to the effect of form in the architecture and ornament.\*



THE MANSION-HOUSE.—PLAN OF PRINCIPAL FLOOR.

Reference.

- |  |   |   |   |
|--|---|---|---|
| A. Formerly the Justice-room, now divided for offices. | D. Formerly called the Strong Room, now the Justice-room. | I. The Saloon (one story only).                             | M. Principal Staircase.                     |
| B. Entrance Hall.                                      | E. Hall or Ante-room.                                     | K. The Long Parlour, formerly the Lord Mayor's Dining-room. | N. Staircase.                               |
| C. The Lord Mayor's Parlour.                           | F. The Venetian Parlour.                                  | L. The Egyptian Hall.                                       | O. Staircase to Egyptian Hall for servants. |
|  | G and H. State Drawing-rooms.                             |   | P P P. Corridors.                           |
|  |   |   | R R R R. Parts now open.                    |

the entrance-hall, imitation marble and gold. The effect is not simply wearying and monotonous, and the gilding—in the common house-painter's manner—applied on the tips of the ornaments, and universally, is not merely destructive of beauty of form, which it should increase by the treatment of parts, but there is not sufficient distinction between different apartments, or between entrance-halls and apartments, to get the beauty of gradation, or even sufficiently to distinguish their respective uses. The whole thing makes the architecture look like that of "a nation of shopkeepers," or far worse, for there is really no vulgarity merely in that, like the evidence of that accursed folly—almost a vice—rampant indeed now-a-days, which emulates the sculptor who made his goddess fine, and believed that in so doing he made her beautiful. If we think that there is proof of real ignorance in the frequent disinclination towards all outlay upon objects which gratify the love of Art, immeasurably worse must we feel it to expend enormous sums in what produces the idea of great cost, and no other result whatever, except one which is most pernicious to everything within its influence. The whole of this decoration should be improved; indeed the dirty appearance of the building would alone call for it. We have merely to urge that what is done should be under the direction of an artist-architect—not that of a house-painter—and that special consideration should be given to the effect of future works in painting and sculpture.

Yet with all this expenditure, we have seen that the panels are without paintings, and the niches without statues. We thought of "Timon's Villa," of—

"... here a fountain never to be play'd,  
And there a summer-house that knows no shade;"  
and also that no modern Gothic architecture, which the able and learned Professor at the Royal Academy once showed, left "niches and

canopies tenantless, like well-gilt frames adorning an apartment, the pictures being omitted"—could err more flagrantly against good taste than this building. The sketch of the staircase (to appear hereafter) and that of the entrance-hall, will give some idea of these defects; and in another sketch, an attempt has been made to show the elaborate character of their vacant frames.

It is impossible to leave this part of our subject without noticing that the whole of the furniture is of indifferent character, and some of it excessively common and bad. In the Egyptian Hall, where mahogany sideboards of good design might be looked for, rickety tables of deal are to be found! The lighting by day we have alluded to; and by night there is a great deficiency, and the lights, so far as they go, are arranged without Art. So little good design is to be met with generally in manufactures, that we need hardly say that everything of that kind—as the carpets—are of the most inferior description.

Now, if a fitting home for the Arts is to be provided—as it should be—all these matters must be attended to. Building, decoration, furniture, fittings, and works of Art, must all be treated as structural, and essentially part and parcel of the fabric. The effect of the building, any one of them not so treated, will assuredly mar. Let the Common Council extend the suffrage for one Court at least, and the ladies may for once be found true logicians. As regards the pleasing result, it is no more a matter of indifference what form or what colour is placed next to another form or colour, than a pattern of dress is to a tall or a short figure, or particular colour to a blonde or a brunette. We wish we could discover any like recognition of universal principles in the sphere of taste which now concerns us. It is to be regretted that architects are not consulted about more than the mere fabric of a building; and they have perhaps

THE VERNON GALLERY.

THE RAFFLE FOR THE WATCH.

- |   |                         |
|---|-------------------------|
| E. Bird, R.A., Painter.                           | G. Greatback, Engraver. |
| Size of the Picture, 1 ft. 11½ in. by 1 ft. 5 in. |                         |

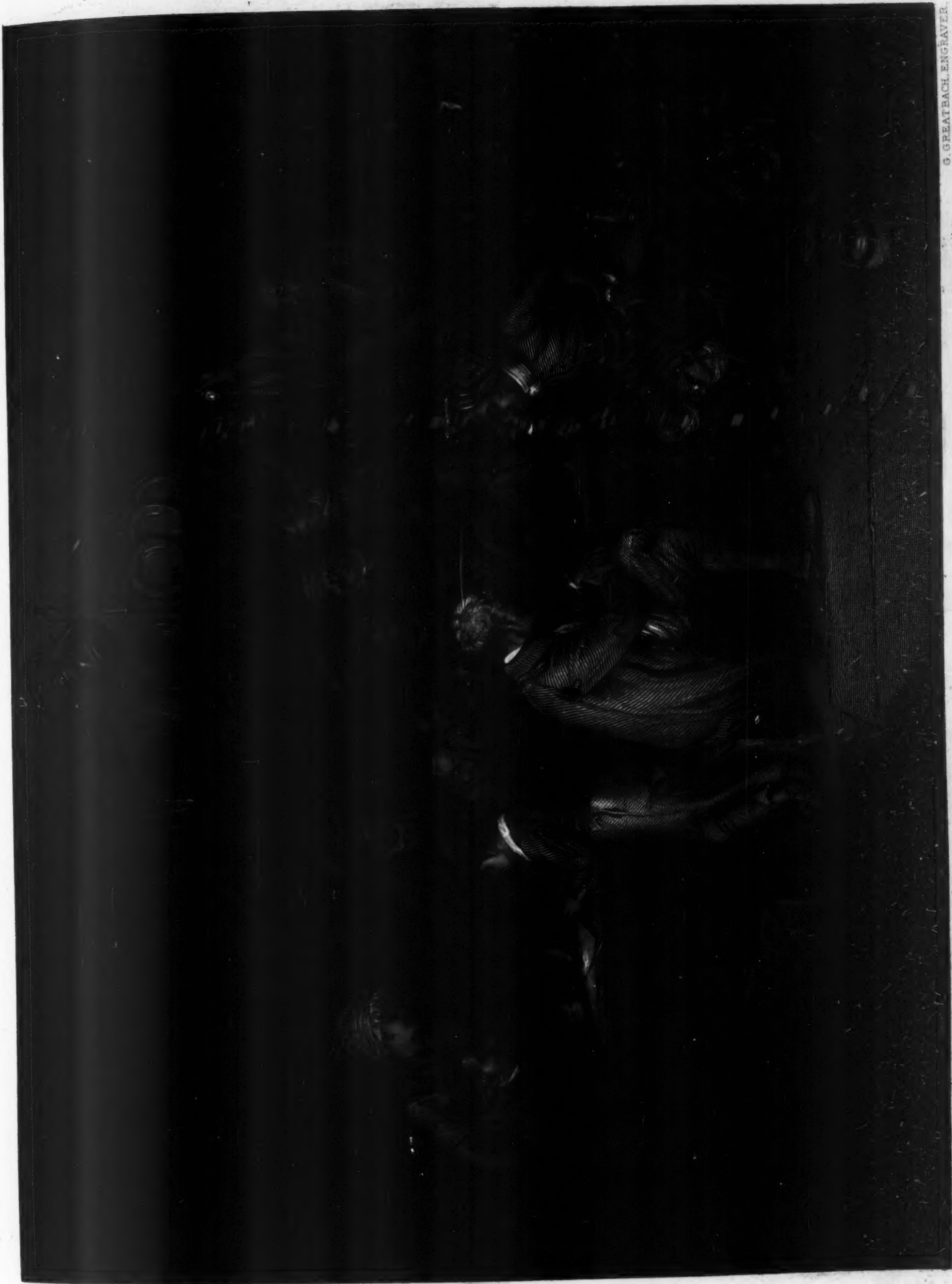
THE name of the painter of this picture is but little known in our day, though it is not very many years since he occupied no mean position among the Royal Academicians.

Bird, born in the year 1772, was a native of Wolverhampton, and at Birmingham served a term of apprenticeship to a tea-board maker, by whom he was employed to ornament these objects of manufacture. He subsequently removed to Bristol, and opened a drawing-school, occupying the hours not devoted to instruction in sketching and painting, and, after some little time, was persuaded by friends to send two or three pictures to the Bath Exhibition, which were readily bought at prices beyond his original demand. His reputation soon increased, and his works were coveted and acquired by some of the most distinguished collectors. The Marquis of Stafford became the possessor of his "Chevy Chase" at the price of three hundred guineas, and of his "Death of Eli," for five hundred guineas, while the Council of the British Institution awarded him a sum of three hundred guineas for the latter picture.

The example we here introduce of his composition belongs to that class in which he most excelled; it is one that Wilkie himself might have imagined. We have, indeed, heard that when the latter saw this picture, he remarked how proud he should have felt had he painted it; certainly the Scottish artist never produced a more characteristic group than that engaged in the kitchen of the village ale-house, in disposing of the watch which the landlord displays to the assembled company, each one of whom is a natural study. The picture is painted with extraordinary depth and finish, and might not unworthily be placed by the side of a Teniers or an Ostade.

\* To be continued.





W. BIRD, R.A. PAINTER.

G. GREATHACH, ENGRAVER.

# THE RAFFLE FOR THE WATCH.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
1 FT. 10 IN. BY 1 FT. 6 IN.

PRINTED BY A. VINTAGE.

LONDON: PUBLISHED FOR THE EMERALD PRESS.







## THE GREAT MASTERS OF ART.

No. XVI.—KAREL DU JARDIN.\*

It will be readily seen from the examples of the style of Du Jardin which are introduced in this and the preceding number, that the character of his works is more associated with Italian than with Dutch Art; such was likely to be the consequence of his long residence in Italy, which moulded his taste in conformity with those objects that constantly surrounded him.

Independently of the class of subjects to which allusion has been made as showing the general style of the productions of this painter, he

occasionally, but very rarely, departed from it to exercise his talent on history. In the Louvre is a picture by him, executed on copper, about three feet by three and a half feet. It is intended to represent "The Crucifixion," and although there are parts in it to which exception may be taken, as deficient in the solemn dignity of the occasion, it is as a whole a fine composition. In the collection of the Marquis of Bute, at Luton, is a small and highly finished picture of "Tobias and the Angel," and among his other works of a similar class may be mentioned "Hagar and Ishmael," "The Flight of the Holy Family," "Paul Healing the Impotent Man," and the "Battle of the Centaurs and Lapithæ." His

reputation, however, rests upon his landscapes enriched with peasantry, banditti, muleteers, sportsmen, wandering musicians, &c.

The first three engravings that appeared in our last number are fac-similes of his etchings, of which Bartsch and other writers have authenticated fifty-two as executed by him; the second and third of these three indicate a decided difference of style, the one more finished than the other, but both equally spirited. The "Laden Mules," forming the fifth of our examples is in the same style as the four sheep. The engraving above the mules is from a small picture, formerly in the "Choiseul Gallery," and is engraved in the published work of this name. When Mr. Smith



compiled his "Catalogue" in 1834, he states it to be then in the possession of M. Steengracht, at the Hague. It is a charming little work.

The engraving on this page is from another beautiful picture of small dimensions; it has also been previously engraved, by Le Bas, of Paris, under the title of *La fraîche Matinée*. We find, on referring to Smith's work, that the original painting was sold by Christie, in 1831, from the Maitland collection, for 326*l.*: it belongs to Mr. R. Foster, who exhibited the work this year, at the British Institution, among the pictures by the "old masters." The title

appended by Le Bas seems wonderfully to be borne out, even when we see the subject without the advantage of colour: the freshness and sparkle of the morning are not lost in the translation into black and white, while the light of the up-coming sun catches the water and figures in the foreground in a most brilliant manner, and the edges of the clouds that are rolling away before it.

The next subject is from an etching known among collectors as *Le Goujat et les deux Anes*: it is a composition of Italian scenery, with a strong daylight effect. The foliage of the trees is remarkably bold and truthful.

The last engraving is from one of the most

distinguished of this artist's pictures, and, as Mr. Smith justly observes, the date upon it, 1657, and the skill and masterly execution displayed in it, are convincing proofs of the errors into which biographers have fallen who give the year 1640 as the date of Du Jardin's birth. This would make him only seventeen years of age at the period when the picture was painted. But even presuming him to be twenty-five, which is most probable, it is an extraordinary production for so comparatively young a painter. The picture is entitled "The Charlatan, or Quack Doctor:" this interesting personage is mounted on a temporary platform erected in front of a house, and is haranguing a mixed assembly upon the

\* Continued from p. 211.



virtues of his nostrums. At his feet sits a figure in a mask playing upon a guitar, and behind him, peering through an opening in the "curtain," is

the head of some other performer in the burlesque performance. Among his auditory stands a woman with a child at her back, counting

money in her hand, no doubt to pay the empiric—half mountebank, half leech—the price of some compound his eloquence has induced her to



purchase. The other characters in the composition are not so easily determinable, mere idlers probably attracted by the music and the show.

A monkey, perched at the end of a pole, to which a full-length portrait of some other apparent quack is attached, seems to give the

finishing touch to the absurdities of the scene.

This picture is, in its class, one of the gems of the Louvre. Its size is about 16 inches by 18,



and though so small it is valued at a very high price. In 1776 it sold for 684l., in 1783 for 732l., and in 1816 it was considered by French connois-

seurs to be worth 1200l. It was engraved by Boisseau and Garreau for the "Musée Français." The works of Du Jardin are comparatively

few; this, as well as their excellence, makes them much sought after, and brings high prices when offered for sale, which is but seldom.

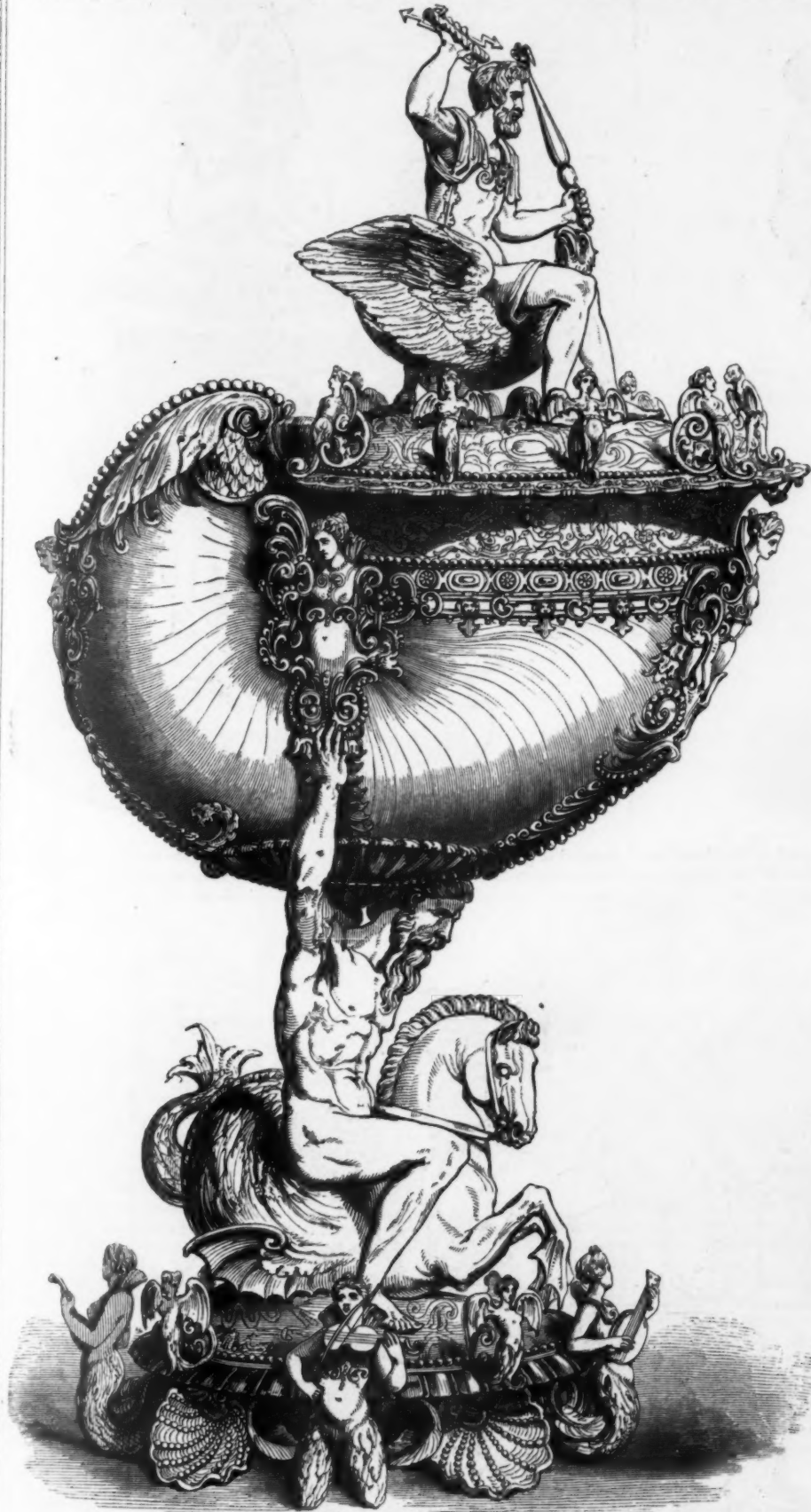


## RELICS OF MIDDLE-AGE ART.

## PART THE FIFTH.

THE great gem of the collection of Medieval Works gathered, in 1850, within the walls of the

Society of Arts, was doubtless the NAUTILUS SHELL, with its silver-gilt mountings, engraved below. It is the property of her Majesty the Queen, and is attributed to Benvenuto Cellini. This fine work is surmounted by a figure of Jupiter on the eagle, wielding his thunderbolt.



Neptune mounted on a sea-horse forms the stem. Nereids playing musical instruments, marine emblems, and arabesques, are profusely distributed over the entire composition, which

is as remarkable for the elaboration of its execution, as for the fertility of its conception. Each portion of this work is a study for the goldsmith, and the *tout-ensemble*, of truly regal magnificence.

The ORDER OF ST. GEORGE is of goldsmiths' enamelled work, and is the property of E. Hawkins, Esq. It is a work of the seventeenth



century, and represents the patron saint of England combating the dragon sword in hand, presenting some variety to the style now adopted.



The silver-gilt HANAF is a work of the seventeenth century, and is the property of Octavius Morgan, Esq., M.P. It derives its form from a pine-apple (see cut, p. 114), the arms of Augsburg, a city whence metal manufactures of an artistic class emanated in considerable quantities.



The statuette of the VIRGIN AND CHILD is of silver gilt, a fine specimen of metal work in the fifteenth century, belonging to A. W. Pugin, Esq.

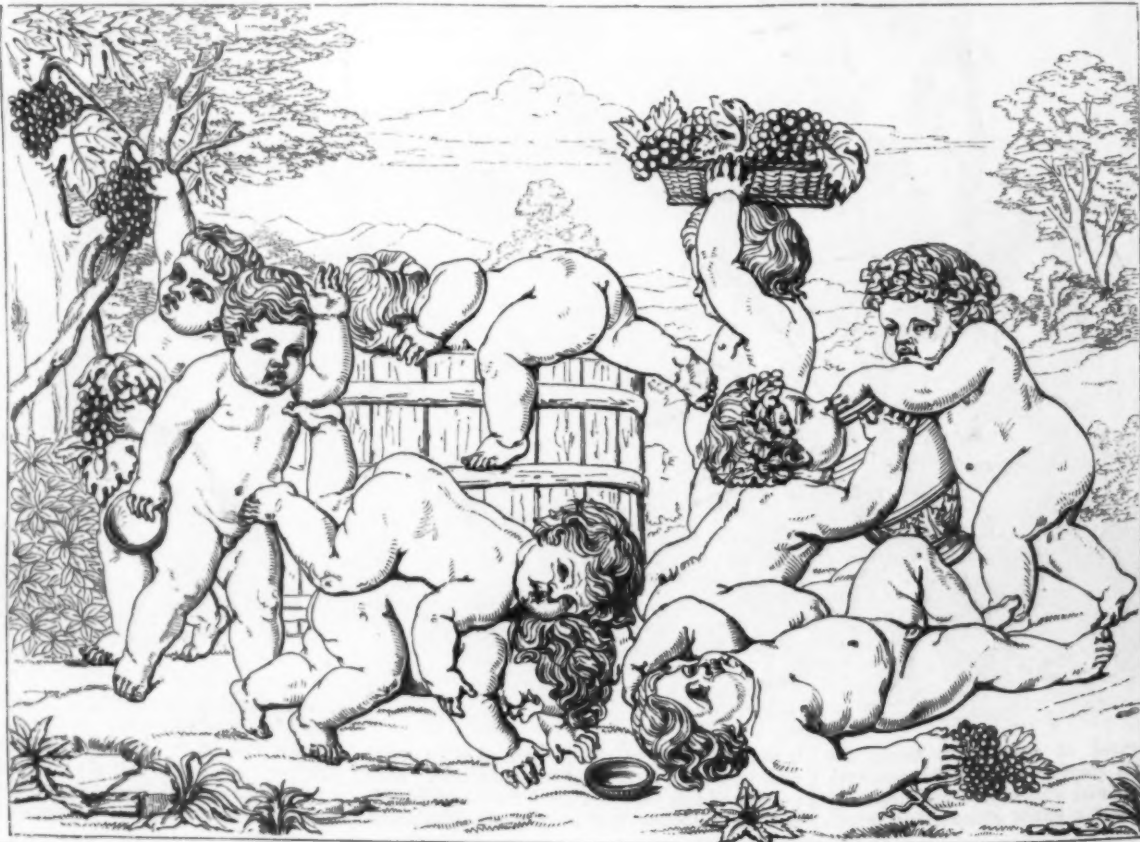


We have here another of the IVORY GROUPS devoted to Bacchanalian subjects, ascribed to Fiamingo. The youthful devotees of the grape are

The ivory TANKARD is of Flemish workmanship, and is carved in high relief, with figures allegorical of Intemperance. The silver mountings are embossed with swans, grapes, and vine leaves. It was executed in the seventeenth century, and now belongs to the Baron Rothschild.



engaged in gathering and pressing the fruit, imbibing its fresh juice, and luxuriating in the playfulness or dreamy enjoyment it engenders.



## BINOCULAR PERSPECTIVE.

ATHENÆUM CLUB, PAUL MALL,  
25th May, 1852.

DEAR PROFESSOR WHEATSTONE,—Since I last had the pleasure of addressing you on Binocular Perspective,\* it has occurred to me, as a useful step towards practice, to collect together in a tabular form, some of the most likely instances of duplication, for the various kinds and sizes of pictures employed by artists.

This may therefore be regarded as supplementary to the former letter.

All the varieties of a picture, in respect to size and distance, may be comprised, I think, in four divisions:—

I.—Still life, fruit, flowers, &c., at the distance, say, of two feet from the eyes.

II.—Portrait, including the head and shoulders (called by professional men the three-quarter size), say, at the distance of six feet from the eyes.

III.—Whole-length portrait, and moderate-

sized history; with the distance of fifteen feet from the eyes.

IV.—Landscape; with the supposed distance of fifty yards or one hundred and fifty feet from the eyes; reduced afterwards monocularly to a miniature, six feet off.

All of these are understood to be constructed, in the first instance, of the full scale of life or nature. On that scale the Binocular allowance or duplication for false adjustment is made; after which, in any of these four instances, the picture, by a simple monocular operation, may be reduced to a miniature; and in the last instance, or landscape, this reduction to a miniature is indispensable, and the full scale can only be used for the purpose of calculating the duplications.

In all the varieties, C of the first diagram in my former letter is understood to be a point duplicated by being beyond the plane of distinct and single vision; and C' of the second diagram, to be a point duplicated by being on the hithermost side of the said plane, or too near for distinct and single vision.

Before introducing the table for tenths of duplication in the different sorts and sizes of pictures, I would call attention to the following statement, applicable more especially to the fourth class, or Landscape.

At twenty-five yards, or half-way to fifty yards, the duplication of C is equal to 25-tenths of an inch, measured at the great picture; twenty-five tenths are equal to fifty twentieths; fifty twentieths for fifty yards are monocularly diminished to one twentieth for one yard, which is equal to two twentieths or one tenth at two yards—the distance of our miniature picture.

N.B.—A short-hand way in practice from nature, to supersede these calculations, when their principle is once thoroughly understood, would be to use each eye separately; care being taken that reference is always made to the fixed vertical plane at the distance chosen.

Most of the following results have been obtained rudely and approximately with strings and silk threads, by actual trial at home and out of doors; and have been since corrected, (I believe with mathematical precision,) by a friend.

Tenths of Inch Duplication.	CASE I. Picture 2 Ft. off.		CASE II. Picture 6 Ft. off.		CASE III. Picture 15 Feet off.		(Miniature 6 Feet off.)		CASE IV.—Landscape 50 Yards, or 150 Feet off.		C' Feet from Eyes.
	C Inches beyond Picture.	C' Inches short of Picture.	C Inches beyond Picture.	C' Inches short of Picture.	C Feet and Inches beyond Picture.	C' Feet and Inches short of Picture.	10ths of Inch; from C beyond Picture.	10ths of Inch; from C' short of Picture.			
.05	.7	.47	1.48	1.41	0 3.7	0 3.53	.5	.05	(Resulting from C at 50 yards beyond large picture. Resulting from C' at, say 3 feet, short of large picture. Reduced from 1 Visual Base at 50 yards off, produced by C' (half-way) at	75	
.1	1	.92	3	2.7	0 7.5	0 7	1	.1	Reduced from 2 Visual Bases at 50 yards; from C' at	50	
.2	2.1	1.77	6.3	5.33	1 3.6	1 1.3	2	.2	From 3 Visual Bases at 50 yards; from C' at	37.7	
.3	3.29	2.58	9.8	7.74	2 0.1	1 7.3	3	.3	At Miniature; from 4 Visual Bases; by C' originally from eyes	30	
.4	4.6	3.31	13.5	9.9	2 10.6	2 0.8	4	.4	from 5 Bases at picture, got from C' at	25	
.5	6	4	18	12	3 9	2 6	5	.5	from 6 Bases at large picture, got from C' at	21.43	
.6	7.6	4.64	22.7	14	4 10	2 10.8	6	.6	from 7 Visual Bases at large picture, got from C' at	18.75	
.7	9.2	5.3	28	15.7	5 10	3 3.3	7	.7	from 8 Visual Bases at large picture, got from C' at	16.7	
.8	11.4	5.82	34	17.4	7 1	3 7.7	8	.8	from 9 Bases at large picture, from C' originally from eyes	15	
.9	13.6	6.4	40.7	19.1	8 5	3 11.7	9	.9	1 Inch at Miniature, from 10 Bases at large picture, by C' at	13.67	
1.0	16	6.86	48	20.66	10	4 3.4	10	1.0	from 11 Bases at picture, C' being originally at	12.5	
1.1	19	7.3	66.5	21.4	11 9	4 7	11	1.1	1½ Inch at Miniature; from 12½ Bases, by C', originally from eyes	11.12	
1.25	24	8	72	24	15	5	12.5	1.25			
1.3	...	...	...	...	...	...	...	...			
1.4	...	...	...	...	...	5 6	...	...			
1.5	...	9	...	...	...	5 8	...	...			
1.6	...	...	...	...	...	6	...	...			
1.7	...	...	...	...	...	...	...	...			
1.8	...	...	...	...	...	6 5	...	...			
1.9	...	...	...	...	...	...	...	...			
2.0	...	...	...	...	...	6 8	...	2.4			
2.5	Infinite	12 (Half-way to Picture.)	Infinite	36 (Half-way to Picture.)	Infinite	7 6	...	...	(In contact with Miniature), the maximum; at	6	
						(Half-way to Picture.)	...	...	At Miniature, produced by C at infinite distance beyond large picture.		

In an acknowledged article in the last number of the *North British Review*,† Sir David Brewster has noticed my former letter on Binocular Perspective, and has given some extracts from it. Unfortunately, the Reviewer has entirely mistaken, in its most essential particular, the theory propounded. I was at great pains to explain that the adjustment of the spectator's two eyes is to a given vertical plane, to any point of which plane the two eyes may range, whether to the right and left, or up and down; whereas, Sir D. Brewster argues as if I supposed the two eyes fixedly adjusted to a single point, without any such range.

If our work were on a vertical cylinder, like a Panorama, it would be different; the range would then be for a given vertical cylinder of distinct and single vision: if on a dome, like Correggio's at Parma, the range would be for a given dome or hemisphere. Sir David Brewster's reasons of dissent from my suggestions as to the true Theory of a Picture, are thus and therefore wholly inapplicable.

But this is of the less consequence because Sir David proceeds to state his own theory of a picture, with which I am persuaded no artist but a *Pre-Raphaelite* will ever be found for one moment to agree. He would adjust the two eyes afresh to every different distance in succession, and "delineate every part of the picture

"with the same distinctness with which he sees "it, whether in the foreground, or middle ground, "or distance;" that is to say, in whatever plane the objects represented are situated. This seems to speak for itself.

I may make this an opportunity of mentioning—though upon a different part of the topic—that the vanishing point of a line inclined at any angle to the Picture might be obtained, with reference to binocular considerations, by drawing lines from each eye, parallel to the given line till they meet the Picture one visual base apart, and then bisecting that visual base; and I believe that the two points to the right and left, horizontally 1.25 inch from the said vanishing point, would indicate the maximum of duplication for any line beyond the Picture; while the spread of the duplication for a line on the hithermost side of the Picture, from the said vanishing point, would be at the rate of C'; in proportion to distance of C' from the Picture: the two points mentioned to the right and left of the vanishing point would also indicate the spread for C' at the distance half way between the Picture and the Spectator.

This is a new and difficult part of the topic, and requires further experiment and research; but, I think the leading fact is certain. Suppose a line not parallel to the Picture to be drawn through the picture at any given angle, the spectator's two eyes can be adjusted only to one point of that line, so as to see it single, namely, where it intersects the Picture. Beyond and on the

hithermost side, the line will appear like two lines crossing each other at the picture, and expanding at the rate indicated for the given points, C and C', in the above Table.

To use the Table, let us take for an instance .5 inch or half an inch duplication: run the eye along to the right at that level in the Table; and we find 6 inches as the distance of C from a Picture two feet off to give the duplication of half an inch; and 4 inches as the distance of C' to give half an inch. We next find, that, in Class II., or with Picture six feet off, 18 inches are required to give C a duplication of half an inch; and 12 inches to give C' a duplication of half an inch. So in Class III., or 15 feet Picture, 3 feet 9 inches are required for half an inch from the duplication of C, and 2 feet 6 inches for half an inch from C'.

Finally, the proper business of a Painter is to use both his eyes and make them bear upon his work: and I must protest urgently against the preference which both you and Sir David Brewster, as well as other high authorities, seem to give to the perfection of Monocular above Binocular vision. I am persuaded that our two eyes and their laws were given us by the Author of our nature for wise and important purposes; and that the design has been carried out with the most admirable precision. I entirely deny that the "regulated indistinctness" produced by false adjustment of our two eyes is any imperfection; it is an exquisite and refined arrangement; without reference to painting, it is

\* See *Art-Journal* for March, 1852, pp. 80, 90.  
† No. 33, May, 1852, p. 202.



well-known to be one of the chief means by which men distinguish near distances; and, with reference to Painting, I believe it to be the Master-key to subordination and relief or roundness.

I have often fancied that a *miniature* was seen to greater advantage with one eye than with two: but not a genuine picture of life-size: and it is to be recollected that every Landscape is necessarily a miniature. May not this advantage arise, therefore, from the second or Monocular part of the process above adverted to?

I remain, dear Professor Wheatstone,

Yours most sincerely,

JAMES HALL.

22nd June.

P.S.—In my letter to you which appeared in the *Art-Journal* of last March, as well as in this letter, I address you as one who has attended more than others to a subject cognate with, though essentially different from, my own, and as one whose beautiful discovery of the Stereoscope brought the whole topic of binocular vision prominently before the public.

The application of the known phenomena of binocular vision to perspective and the theory of a picture, properly so called, is a topic essentially different from yours. I suspect you do not agree with me. I am afraid you do not thoroughly understand me; and am almost certain nobody else does.

It was not until after I had sent my second letter to you that I perceived quite clearly the law which completes and clinches the new and, I am persuaded, true theory of a picture and of binocular perspective. I am anxious to lose no time in the announcement of what I may be excused for believing of considerable importance to the Fine Arts.

The law is, that every line not parallel to the picture has two vanishing points and one "intersection," and that the "indefinite representation" of such a line is found by drawing a line from the "intersection" to each of the vanishing points. The two vanishing points, for the purpose of duplication, are found by drawing a line through each of the spectator's eyes parallel to the original line, till they meet the picture one visual base apart, measured horizontally on the picture, full-sized; in other words, half a visual base to the left and right of any vanishing point obtained in the old monocular way. And the continuation of a line on the hithermost side of the picture is projected upon the picture by two lines diverging from the point of its "intersection," at the rate indicated in Diagram 2 of my letter of March last for the point C', and by the Table for C' in my second letter.

In like manner every plane not parallel to the picture has two vanishing lines, except the horizontal plane—one produced by a "parallel" plane through each eye. The horizontal plane is excepted, because our two eyes are situated horizontally with regard to each other, and, therefore, in that case a "parallel plane" through each eye is one and the same thing as a parallel plane through both eyes.

I will not say that there are two centres of the picture in binocular perspective, but I venture to assert that when we use both our eyes there are two vanishing points for every line perpendicular to the picture, the centre of the picture being the point where the optic axes concur, half-way between these two vanishing points.

J. H.

#### PICTURE-DEALING.

THERE is no necessity for recurring to the history of Art, to learn that its most encouraging patronage has always been by the patrician and mercantile classes. In England, at the present day, manufacturers and merchants are the principal purchasers of the works of our living artists: the wealthy and ancient aristocracy seek but sparingly the acquisition of modern performances; yet it must be admitted that they select, generally, with refined judgment.

Any disquisition on the causes of the limited support of modern Art by the first-named classes,

would be at present apart from our purpose; the intention of these introductory remarks being merely to have reference to dealing by intermediate agency instead of direct communication.

Our great and leading artists at the present moment have commissions to such an extent as to prevent the possibility of gratifying the wish of any amateur to possess one of their works, except by waiting a considerable time for its execution. Consequently, those who deal in productions of Pictorial Art of high class, find a ready sale; and there can be no possible objection to this branch of commerce when honourably conducted, as it certainly is by some few individuals. However, there is a larger number of dealers in the works of living painters who trade in the most unscrupulous way with forgeries of our first-rate painters, made by artists of unappreciated ability, and who justify the dishonourable occupation by the necessity of supporting themselves and their families. "*Il faut vivre!*"

The only remedy for the evil appears to be Art-instruction. The educated eye would instantly detect the simulation. Art-instruction, besides, gives an amount of pleasure inconceivable to the mere purchaser of pictures, who is unlearned in everything, but a series of popular names. There is another point upon which the manufacturing and mercantile classes are remarkably sensitive—the pecuniary value of a purchase, and its probable value at a future period. If purchasers were sufficiently instructed, they would be protected from the robberies daily and hourly perpetrated on their property, and by their knowledge of the constituent elements of true Art, would acquire works of great future pecuniary value from admirable young painters, some of whom, not finding encouragement from the ignorance of amateurs, fall into the degradation of becoming accomplices in fraud.

As the absence of this Art-knowledge is well understood by the horde of dealers, they are enabled to profit by it by conspiring and acting together. This method may be best understood by the following relation of facts. A young married painter, with an increasing family, exhibited landscapes which obtained the suffrage of the critical press. He had previously supported himself by selling his works at very moderate prices to the *Trade*, as it is called, and in the various exhibitions where his works appeared, they were invariably the property of the *Trade*. It was on the express condition of their being sent to public exhibitions that they were bought. One happened to be purchased at the British Institution by a distinguished nobleman, whose knowledge of Art is patent to all amateurs. In the next exhibition appeared another picture of the same painter, acquired by the *Trade* for 28*l.*, which was priced at 60 guineas, and on the very day of opening was marked to have been purchased at this price by the identical owner. Recently another picture by the same painter appeared at an important sale of modern Art at Christie's auction-rooms. It was a landscape by the same young artist, sold by a dealer to the possessor, in whose sale from misfortunes it appeared, for 30*l.*, and was bought back by the very dealer who sold it for 105*l.* We saw it recently sent for inspection in the magnificent gallery of a liberal purchaser. Possibly he will acquire it at a moderate advance upon the 105*l.*, while half the sum would obtain a finer picture from the young painter, if the amateur held direct communication with him, instead of being mystified and gagged by the dealer. The result of this mock elevation of prices will carry off the stock in hand at 200 or 300 per cent. profit. At all events, the dealers will gain twice as much as the artist is paid for his talent and labour; and this is, and has been, the history of picture-dealing in modern Art, where it is genuine, arising from a deficiency of Art-knowledge on the part of purchasers, and a consequent want of confidence in purchasing direct from the painter, to say nothing of getting frequently fraudulent copies. That gentlemen engaged in the highest commercial undertakings, remarkable for shrewdness and mental capacity in

their immediate occupations, should be victimised by men of less capacity, but of extreme cunning, supported by daring falsehood, is remarkable, to say the least. Yet such is generally the result of not purchasing from the producer, but by the intermediate agency of dealers, and the equally unfortunate absence of knowledge of Art on the part of purchasers.

Turning from modern to ancient Art, it is a great and encouraging truth that the immense mass of pictures, falsely called works of the great masters of the ancient school, many thousands in number, which form the stocks in trade of fraudulent picture brokers, and which are constantly encumbering the walls of public sale-rooms, are fully consigned to their legitimate worthlessness. The race of dupes is not, however, extinguished, but the mania now assumes the form of an innocent illusion indulged in at a minimum sacrifice of cash. Probably this race will never wholly disappear among the classes where money value dominates over Art-knowledge.

The remarks which have occasionally appeared in this Journal have obtained this desirable result, and our article in the May number has influenced the extinction, for the present at least, of the mock auctions in the City coffee-houses; the advertisements in the daily papers thereof having since wholly disappeared. One of the clique has even chosen to cast off the titular distinction of dealer in paintings from the façade of the shop and to inscribe on it "Commission picture gallery." Perhaps this may be a cunning stroke of policy, which the following tale may somewhat explain.

A country gentleman entered a shop in London where pictures are exposed in the window. He asked the price of some which appeared to please him, made a few remarks in the way of diminution of price, saying he "would consider about purchasing some of them when he returned home, and that he could inform the dealer by letter, if he intended to purchase." It is very evident this gentleman had a yearning for their acquisition by what followed. The dealer remarked, when he found his customer was leaving without actually buying, that if he were he favoured with the name and address of his visitor, he would examine the accounts of his purchases, and if, on reference thereto, he could make a diminution of the prices he had asked, he would inform him by letter of the lowest amount acceptable. For the purpose of being thus informed the gentleman was unfortunately so confiding as to write, with his own hand, his name and address in the dealer's book.

On the country gentleman's return to his habitation, he was astounded to find there the pictures he had only *enquired about*, packed in a case addressed to him, and accompanied by an invoice, as if *bought*. He immediately sent back the case and pictures by railway, addressed to the dealer, who refused to receive them, and they yet remain at the railway warehouse. An action for the amount of the invoice has been brought against the gentleman by the dealer, who asserts that the former wrote his name and residence with his own hand for the express purpose of having the pictures forwarded to the address after he had purchased them.

If this scandalous transaction should appear in law proceedings, we shall publish the full details with the names of the parties implicated. It is much to be regretted that the defendant in this flagrant affair has not the moral courage to expose the entire particulars of the transaction with the name of the dealer. But as few persons care to proclaim themselves to have been taken in or cheated, and to save exposing their weakness, a compromise at a sacrifice of money is too frequently the consequence: it may be foreseen that unless authorised by the victimised party, it would not be safe for us to name the individual; such a declaration would be a benefit to many and a general warning, which we shall not shrink from publishing, on the first opportunity of authentication, which we invite.

The mock auctions which have been carried on in coffee-houses and taverns would be best described if put in a dramatic form, although it



has no pretension to the brilliancy and wit of the dialogue of the drama.

SCENE.—*Supposed to be at the Corn Exchange on Market-day.*

DRAMATIS PERSONÆ.

The Auctioneer.

The "Chicken-feeder," rather pale, with nosegay in button-hole.

Four Christian Picture-dealers.

Three Jew ditto, including one or two well-known individuals.

Three eminent wealthy Wine Merchants, having less taste for Art than for the juice of the grape, with surplus uninvested cash.

Some Idlers.

Chorus of Jew and Gentile Puffers.

AUCTIONEER. Now this is a capital picter. I never saw a better by this great master. Give me a first bidding,—fifty, forty, thirty pounds.

PUFFER. Ten pounds.

AUCTIONEER. Ten pounds, what do you mean? the frame cost two pounds more.

[*Here sundry biddings reach 18l., when a timid Wine Merchant says 19l.*]

AUCTIONEER. Well, I am ashamed of myself. I shall dread telling the lawyer what I have sold this valuable property for. I think I had better close the sale than get myself into such a scrape. Go to the Royal Academy, and ask them what they will sell such a picter by this man for. Let me close the sale, gentlemen.

CHORUS OF GENTILES. What do you bring us here for?

CHORUS OF JEWS. Let us have the pargains.

DOUBLE CHORUS (*forte*). Go on, go on!

AUCTIONEER (*with great humility*). Gentlemen, I am in your hands. I am bound to do so.

[*Jew and Gentile Dealers here bid with great animation and apparent squabbling up to 36l.*]

WINE MERCHANT. Thirty-seven pounds.

JEW DEALER. Thirty-seven pounds ten; he shan't have it.

CHRISTIAN DEALER. Thirty-eight pounds for me.

[*Here a pause.*]

CHICKEN FEEDER TO WINE MERCHANT. What a chance; but, unluckily, I have left my cheque book at my country house to-day, or I would have laid out a few hundreds. I never could have imagined, &c., &c.

WINE MERCHANT. Thirty-nine pounds.

[*Down falls the hammer, the Wine Merchant hands his card, the vile copy, perhaps of Roberts or Stanfield, gaudily framed, is sold, and dazzles its owner in the Drawing-room of some Villa on Brixton Hill.*]

The delusion of some of the collectors of antique rubbish becomes often absurdly amusing, as they are always great chatters, and seek to astonish their listeners with their collecting exploits. A sample may suffice in an eminent vocalist, and will be best ridiculed by his own relation of those exploits to a friendly visitor. "My dear sir," said the Professor, "it is really astonishing, how I have obtained such a magnificent collection, and at so little cost. Well, whenever I attend professionally the music meetings in the country, I make it a rule to penetrate all the dirty alleys and back lanes of the various cities and towns, and it is surprising how lucky I have been to pick up such gems of Art, in such unsought localities!"

The reader must now imagine the admired vocalist to step towards an outrageously massive gilt frame, the contents of which are hidden by a dazzling crimson satin curtain. "There, sir, is a wonderful work of Art, a genuine Rubens, one of his very finest pictures, and no mistake about its being an undoubted original. I picked it up in the most extraordinary manner; I was strolling about in my usual way, as I have told you, after dark one evening in a country town, which shall be nameless; some dirty boys had built an oyster grotto, feebly lighted by a small candle, when my attention was suddenly arrested by fancying I saw beautiful colour making a background to the grotto. I was struck by the circumstance, and

chancing to look more closely, saw this very picture, which belonged to a poor man close by, who thought it valueless rubbish, and I became its possessor for a trifle not worth mentioning!" This is neither an overcharged tale, nor a fictitious romance. The only remark it calls for, is that the poor inhabitant of a country town had intuitively a better appreciation of the picture than the talented musician.

To conclude what we have to say about the legion of old masters, is, that having quitted the Museum of Economic Geology one morning by the back entrance, we saw a manufacture of these articles busily going on in a cellar which receives its light on a level with the pavement. Among other precious works, a small Raffaele was advancing to completion at the hands of a poor living artist.

### THE ART-UNION OF LONDON.

SINCE our report last month, the following pictures have been added to the list selected by prize-holders:—"Father Thames," 150l., S.B.A., J. Tennant; "The Village Letter-writer," 100l., N.I., J. G. Middleton; "The Action in which Van Tromp was killed," 100l., R.A., W. A. Knell; "Lake Lemman—Switzerland," 80l., R.A., T. Danby; "A Flower-girl of Seville," 80l., S.B.A., F. Y. Hurlstone; "Returning from Church," 70l., N.I., W. Underhill; "Glen Nevis—Inverness-shire," 80l., N.W.C.S., W. Bennett; "A Quiet Valley—Autumn," 100l., S.B.A., H. J. Boddington; "St. Brelade's Bay—Jersey," 60l., S.B.A., A. Clint; "Smugglers disposing of their Cargo," 60l., S.B.A., T. Clater; "The Bird's-nest in Danger," R.A., W. F. Witherington, R.A.; "Bolton Abbey—Yorkshire," 60l., R.A., W. Havell; "The old Boat-house at Ventnor—Isle of Wight," 50l., N.I., E. C. Williams; "Noon," 55l., N.I., G. A. Williams; "Gipsies in a Barn," 50l., N.I., W. Underhill; "The Lake of Thun," 50l., W.C.S., W. C. Smith; "One for me," 40l., R.A., W. H. Knight; "The Swing," 40l., N.I., E. C. Cobbett; "Snowdon," 50l., W. C. S., Copley Fielding; "The Frozen River," 40l., N.I., A. Montague; "Welsh Peasants," 40l., N.I., C. Dukes; "On the Conway," 40l., N.I., F. W. Hulme; "Road to the Saeter," 36l. 15s., S.B.A., W. West; "Don Quixote and Sancho," 40l., N.I., J. Peel; "On the Frith of Forth," 44l., R.A., R. M'Innes; "Scene near the Upper Falls—Lynnmoor," 30l., N.I., H. B. Willis; "Off Purfleet—River Thames," 26l. 5s., R.A., R. H. Nibbs; "Going to Market," 25l., R.A., J. Stark; "Demise—Lamartine's Stonecutter of St. Point," 25l., N.I., O. R. Campbell; "Morning," 30l., N.I., G. A. Williams; "Waterfall at Bradford—Norway," 30l., S.B.A., W. West; "Summer Evening Tramps descending to a Village," 35l., S.B.A., J. W. Allen; "Roses," 17l. 17s., N.W.C.S., Mrs. Margetts; "Cinderella," 20l., B.I., W. S. Burton; "The Close of a Sultry Day," 20l., R.A., E. Williams, jun.; "Returning to Port, Evening," 20l., S.B.A., J. W. Yarnold; "Wargram, Berks," 20l., R.A., A. Barland; "Old Manor House at Salterns, Dorset," 20l., S.B.A., A. Clint; "The Mouse," 31l. 10s., R.A., H. P. Parker; "An Autumn Evening in the Bay of Monaco," 28l., R.A., H. J. Johnson; "Youth and Age," 22l. 10s., S.B.A., J. Noble; "Calm, River Thames, early Morning," 25l., S.B.A., R. H. Nibbs; "The Stream in June," 20l., R.A., J. Middleton; "Isabella," 20l., S.B.A., W. Gale; "The Forester and his Favourites," 20l., R.A., H. B. Willis; "Dutch Ferry Boat, Morning," 20l., N.I., A. Montague; "The Nevis, Inverness-shire," 17l. 17s., N.W.C.S., W. Bennett; "Canal, St. Frumaro, Venice," 20l., N.I., W. Oliver; "Clovell, North Devon," 20l., R.A., H. Jutsum; "View from Denison's Hill, Surrey," 20l., B.I., G. V. Cole, jun.; "River Scene, Showery Weather," 20l., N.I., E. Williams, sen.; "A Gleaner," 20l., S.B.A., F. C. Underhill; "A Peep at By-gone Times," 21l., R.A., W. S. P. Henderson; "On the banks of the Yare," 15l., R.A., J. Stark; "Distant View of Conway," 15l. 15s., W.C.S., D. Cox, jun.; "Calais Pier, Fresh Breeze," 15l., N.W.C.S., T. S. Robins; "On the Thames near Chiswick," 15l., S.B.A., J. Tennant; "On the Coast near Ostend," 15l., S.B.A., J. Wilson; "Shallow Stream, North Wales," 20l., R.A., C. Marshall; "Fruit from Nature," 31l. 10s., B.I., Miss Stannard; "Children playing at Jink-stones," 15l., R. A., A. Hunt; "The Mill, Chigford, Devon," 45l., R. A., J. Gendall; "Gipsies," 15l., S.B.A., G. Cole; "Children at Play," 12l. 12s., N.I., Miss Hewitt; "On the Coast of Kent, near Broadstairs," 15l. 15s., B.I., J. Dugardin; "Evening on the Common," 15l., N.I., G. A. Williams, &c. &c.

### THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

VII.—EARLY ENGLISH HOUSES.—THEIR GENERAL FORM AND DISTRIBUTION.

AFTER the middle of the twelfth century, we begin to be better acquainted with the domestic manners of our forefathers, and from that period to the end of the fourteenth century the change was very gradual, and in many respects they remained nearly the same. In the middle classes, especially in the towns, there had been a gradual fusion of Norman and Saxon manners, while the Norman fashions and the Norman language prevailed in the higher classes, and the manners of the lower classes remained, probably, nearly the same as before the conquest.

We now obtain a more perfect idea of the houses of all classes, not only from more frequent and exact descriptions, but from existing remains. The principal part of the building was still the hall, or, according to the Norman word, the *salle*, but its old Saxon character seems to have been so universally acknowledged, that the first or Saxon name prevailed, over the other. The name now usually given to the whole dwelling-house was the Norman word *manoir* or manor, and we find this applied popularly to the houses of all classes, excepting only, the cottages of labouring people. In houses of the twelfth century, the hall, standing on the ground floor, and open to the roof, still formed the principal feature of the building. The chamber generally adjoined to it at one end, and at the other was usually a stable (*croiche*). The whole building stood within a small enclosure, consisting of a yard or court in front, called in Norman *cire*, (area) and a garden, which was surrounded usually with a hedge and ditch. In front, the house had usually one door, which was the main entrance into the hall. From this latter apartment there was a door into the chamber at one end, and one into the *croiche* or stable at the other end, and a back door into the garden. The chamber had also frequently a door which opened also into the garden; the stable, as a matter of course, would have a large door or outlet into the yard. The chief windows were those of the hall. These, in common houses, appear to have been merely openings, which might be closed with wooden shutters; and in other parts of the building they were nothing but holes (*pertuis*); there appears to have been usually one of these holes in the partition wall between the chamber and the hall, and another between the hall and the stable. There was also an outer window or *pertuis* to the chamber.

In the popular French and Anglo-Norman fabliaux, or tales in verse, which belong mostly to the thirteenth century, we meet with many incidents which illustrate this distribution of the apartments of the house, which no doubt continued essentially the same during that and the following century. Thus in a fabliau published by M. Jubinal, an old woman of mean condition in life, dame Auberec, is described as visiting a burgher's wife, who, with characteristic vanity, takes her into the chamber adjoining, (*en une chambre ilueques près*), to show her her handsome bed. When the lady takes refuge with dame Auberec, she also shows her out of the hall into a chamber close adjoining (*en une chambre iluec de joste*). In a fabliau entitled *Du prestre crucifié*, published by Méon, a man returning home at night, sees what is going on in the hall through a *pertuis* or hole knocked through the wall for a window, before he opens the door (*par un pertuis les a veus*). In another fabliau published in the larger collection of Barbazan, a lady in her chamber sees what is passing in the hall *par un pertuis*. In the fabliau of *Le poivre clerc*, a clerc, having asked for a night's lodging at the house of a miller during the miller's absence, is driven away by the wife, who expects a visit from her lover the priest, and is unwilling to have an intruder. The clerk, as he is going away, meets the miller, who,



angry at the inhospitable conduct of his dame, takes him back to the house. The priest in the meantime had arrived, and is sitting in the hall with the good wife, who, hearing a knock at the door, makes the priest hide himself in the stable (*croiche*). From the stable the priest watches the company in the hall through a window (*fenestre*), which is evidently only another name for the *pertuis*. In one fabliau the gallant comes through the court or garden and is let into the hall by the back door; in another a woman is introduced into the chamber by a back door, or, as it is called in the text, a false door (*par un fax huis*), while the hall is occupied by company.

The arrangements of a common house in the country are illustrated in the fabliau *de Baratz et de Haimet*, printed in the collection of Barbazan. Two thieves undertake to rob a third of "a bacon," which he (Travers), had hung on the beam or rafter of his wall:—

"Travers l'avoit à une hart  
Au tref de sa meson pendu."

The thieves make a hole in the wall, by which one enters without waking Travers or his wife, although they were sleeping with the door of their chamber open. The bacon is thus stolen and carried away. Travers, now disturbed, rises from his bed, follows the thieves, and ultimately recaptures his bacon. He resolves now to cook the bacon, and eat some of it, and for this purpose a fire is lit, and a cauldron full of water hung over it. This appears to be performed in the middle of the hall. The thieves return, and approaching the door, one of them looked through the *pertuis*, and saw the bacon boiling:—

"Baras mist son oeil au pertuis,  
Et voit que la chaudiere bout."

The thieves then climb the roof, uncover a small space at the top silently, and attempt to draw up the bacon with a hook.

From the unskillfulness of the medieval artists in representing details where any knowledge of perspective was required, we have not so much information as might be expected from the illuminated manuscripts relating to the arrangements of houses. But a fine illuminated copy of the romances of the *San Graal* and the *Round Table*, executed at the beginning of the fourteenth century, and now preserved in the British Museum (MS. Addit. Nos. 10,292, 10,294), furnishes us with one or two rather interesting illustrations of this subject. The romances themselves were written in Anglo-Norman, in the latter half of the twelfth century. The first cut which we shall select from this manuscript is a complete view of a house; it



NO. 1.—AN ANGLO-NORMAN HOUSE.

belongs to a chapter entitled *Ensi que Lancelot ront les fers d'une fenestre, et si entre dedens pour geir avec la royne*. The queen has informed Lancelot that the head of her bed lies near the window of her chamber, and that he may come by night to the window, which is defended by an iron grating, to talk with her, and she tells him that the wall of the adjacent hall is in one part weak and dilapidated enough to allow of his obtaining an entrance through it; but Lancelot prefers breaking open the grating in order to enter directly into the chamber, to

passing through the hall. The grating of the chamber window appears to have been common in the houses of the rich and noble; in the records of the thirteenth century, the grating of the chamber windows of the queen is often mentioned. The window behind Lancelot in our cut is that of the hall, and is distinguished by architectural ornamentation. The ornamental hinges of the door, with the lock and the knocker, are also curious. Our next cut, taken from this same manuscript, represents part of



NO. 2.—THE HALL AND CHAMBER.

the house of a knight, whose wife has an intrigue with one of the heroes of these romances, king Claudas. The knight lay in watch to take the king, as he was in the lady's chamber at night, but the king being made aware of his danger, escaped by the chamber-window, while the knight expected to catch him by entering at the hall door. The juxtaposition of hall and chamber is here shown very plainly. In another chapter of the same romances, the king takes Lancelot into a chamber to talk with him apart, while his knights wait for them in the hall;



NO. 3.—THE KNIGHTS IN WAITING.

this is pictorially represented in an illumination copied in the accompanying cut, which shows exactly the relative position of the hall and chamber. The door here is probably intended for that which led from the hall into the chamber.

We see from continual allusions that an ordinary house, even among men of wealth, had usually only one chamber, which served as his sleeping-room, and as the special apartment of the female part of the household—the lady and her maids, while the hall was employed indiscriminately for cooking, eating, and drinking, receiving visitors, and a variety of other purposes, and at night it was used as a common sleeping room. These arrangements, and the construction of the house, varied according to the circumstances of the locality and the rank of the occupiers. Among the rich, a stable did not form part of the house, but its site was often occupied by the kitchen, which was almost always placed close to the hall. Among the higher classes other chambers were built, adjacent to the chief chamber, or to the hall, though in larger mansions they sometimes occupied a tower or separate building adjacent. The form, however, which the manor-house generally took was a simple oblong square. A seal of the

thirteenth century, attached to a deed by which, in June 1272, William Moraunt grants to Peter Picard an acre of land in the parish of Otford in Kent, furnishes us with a representation of William Moraunt's manor-house. It is a simple square building, with a high-pitched roof, as appears always to have been the case in the



NO. 4.—SEAL OF W. MORAUNT.

early English houses, and a chimney. The hall door, it will be observed, opens outwardly, as is the case in the preceding cuts; it may be added that it was the custom to leave the hall door or *huis* (*hostium*) always open, as a sign of hospitality. It will also be observed that there is a curious coincidence in the form of chimney with the cuts from the illuminated manuscript.

As the grouping together of several apartments on the ground floor rendered the whole building less compact and less defensible, the practice soon rose, especially in the better manors, of making apartments above. This upper apartment was called a *soler* (*solarium*, probably from *sol*, the sun). It was at first, and in the lesser mansions, but a small apartment raised above the chamber, and approached by a flight of steps outside, though (but more rarely) the staircase was sometimes internal. In our first cut, from the Museum manuscript, there is a *soler* over the chamber, to which the approach appears to be from the inside. In the early metrical tales the *soler*, and its exterior staircase, are often alluded to. Thus in the fabliau *D'Estourmi*, in Barbazan, a burgher and his wife deceive three monks of a neighbouring abbey who make love to the lady; she conceals her husband in the *soler* above, to which he ascends by a flight of steps:—

Tesiez, vous monterez là sus  
En cel solier tout coïement.

The monk, before he enters the house, passes through the court (*cortil*), in which there is a sheepcote (*bercil*), or perhaps a stable. The husband from the *soler* above looks through a lattice or grate and sees

all that passes in the hall:—

Par la treillie le porlingue.

The stairs appear, therefore, to have been outside the hall, with a latticed window looking into it from the top. The monk appears to have entered the hall by the back door, and the chamber is adjacent to the hall (as in houses which had no *soler*), on the side opposite to that on which were the stairs. When another monk comes, the husband hides himself under the stairs (*sous le degré*). The bodies of the monks (who are killed by the husband) are carried out *parmi une fausse posterne* which leads into the fields (*aus chens*). In the fabliau *La Sainereuse*, a woman who performs the operation of bleeding comes to the house of a burgher, and finds the man and his wife seated on a bench in the yard before the hall:—

En mi l'aire de sa meson.

The lady says she wants bleeding, and takes her upstairs into the *soler*:—

Montez là sus en cel solier,  
Il m'estuet de vostre mestier.

They enter, and close the door. The apartment on the *soler*, although there was a bed in it, is

not called a chamber, but a room or saloon (perrin)—

Si se descendent del perrin,  
Contreval les degrez enfin  
Vindrent errant en la maison.

The expression that they came down the stairs, and into the house, shows that the staircase was outside.

In another fabliau, *De la borgoise d'Orliens*, a burgher comes to his wife in the disguise of her gallant, and the lady discovering the fraud locks him up in the soler, pretending he is to wait there till the household is in bed—

Je vous metrai privément  
En un solier dont j'ai la clef.

She then goes to meet her *ami*, and they come from the garden (*verger*) direct into the chamber, without entering the hall. Here she tells him to wait while she goes in there (*là dedans*), to give her people their supper, and she leaves him while she goes into the hall. The lady afterwards sends her servants to beat her husband, pretending him to be an importunate suitor whom she wishes to punish! "he waits for me up there in that room!"—

Là sus m'atent en ce perin.

Ne souffrez pas que il en isse,  
Ainz l'accueillir al solier haut.

They beat him as he descends the stairs, and pursue him into the garden, all which passes without entering the lower apartments of the house. The *soler*, or upper part of the house, appears to have been considered the place of greatest security—in fact it could only be entered by one door, which was approached by a flight of steps, and was therefore more easily defended than the ground floor. In the beautiful story *De l'ermite qui s'accompagna à l'ange*, the hermit and his companion seek a night's lodging at the house of a rich but miserly usurer, who refuses them admittance into the house, and will only permit them to sleep under the staircase, in what the story terms an *auvent* or shed. The next morning the hermit's young companion goes up stairs into the soler to find the usurer, who appears to have slept there for security:—

Le vallet les degrez monta,  
Et solier son hoste trova.

It appears to have been in the thirteenth century a proverbial characteristic of an avaricious and inhospitable person, to shut his hall door and live in the soler. In a poem of this period, in which the various vices of the age are placed under the ban of excommunication, the miser is thus pointed out:—

Encor escomenti-je plus  
Riche homme qui ferme son huis,  
Et va mengier en solier sus.

The soler appears also to have been considered as the room of honour for rich lodgers or guests who paid well. In the fabliau *Des trois aveugles de Compiègne*, three blind men come to the house of a burgher, and require to be treated better than usual; on which he shows them up stairs—

En la haute logis les maine.

A clerk, who follows, after putting his horse in the stable, sits at table with his host in the hall, while the three other guests are served "like knights" in the soler above—

Et li avugle du solier  
Furent servi com chevalier.

During the period of which we are speaking, the richer the householder, the greater need he had of studying strength and security, and hence with him the soler, or upper story, became of more importance, and was often made the principal part of the house, at least that in which himself and his family placed themselves at night. This was especially the case in stone buildings, where the ground floor was often a low vaulted apartment, which seems to have been sometimes looked upon as a cellar, while the principal room was on the first-floor, approached usually by a staircase on the outside. A house of this kind is represented in one of our cuts taken from the Bayeux tapestry, where the guests are carousing

in the room on the first-floor. Yet still the vaulted room on the ground floor was perhaps considered as the public apartment. In this manner the two apartments of the house, instead of standing side by side, were raised one upon the other, and formed externally a square mass of masonry. Several examples of early manor-houses of this description still

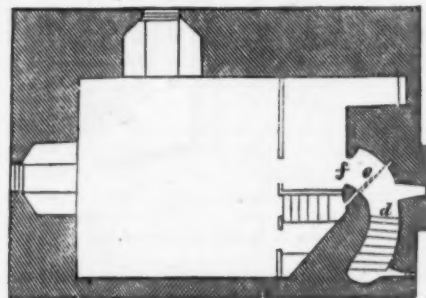
remain, among which one of the most remarkable is that at Millichope in Shropshire, which evidently belongs to the latter half of the twelfth century. It has not been noticed in any work on domestic architecture, but I am enabled to describe it from two private lithographed plates by Mrs. Stackhouse Acton, of Acton Scott, from which the following cuts are



No. 5.—ANCIENT MANOR HOUSE, MILLICHOPE, SHROPSHIRE.

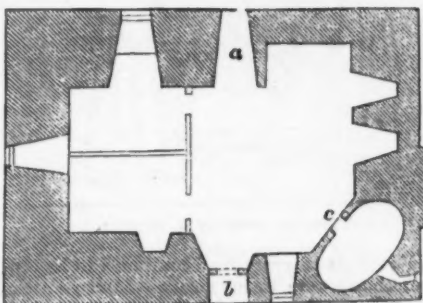
taken. The first represents the present outward appearance of the ancient building, which is now an adjunct to a farm-house. The plan is a rectangle, considerably longer from north to south than in the transverse direction. The walls are immensely thick on the ground floor in comparison to the size of the building, as will be seen from the plan of the ground-floor given in the next cut. The original entrance was at *b*, by a late Norman arch, slightly ornamented, which is seen in the view. To the right of this is seen one of the original windows, also round arched. On the north and east sides were two

apartment; it had two windows, on the north and east sides, each having seats at the side, with ornamentation of early English character. A view of the northern window from the



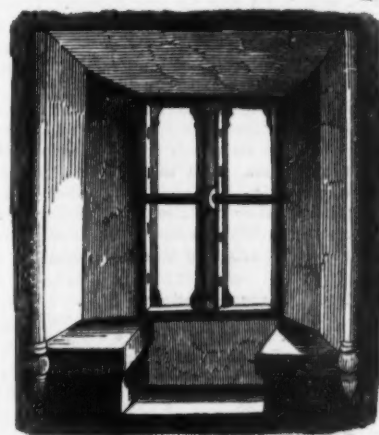
No. 7.—PLAN OF THE UPPER FLOOR.

interior, with its seats, is given in our cut No. 8; it is the same which is seen externally in our sketch of the house: this room had no fireplace.



No. 6.—PLAN OF GROUND FLOOR OF HOUSE AT MILLICHOPE.

other windows, the openings of them all being small towards the exterior, but enlarging inwards. The interior must have been extremely dark; nevertheless it contains a fireplace, and was probably the public room. The opening at *a* is merely a modern passage into the farm-house. As this house stands on the borders of Wales, and therefore security was the principal consideration, the staircase, from the thickness of the walls, was safer inside than on the exterior. We accordingly find that it was worked into the mass of the wall in the south-west corner, the entrance being at *c*. The steps of the lower part—it was a stone staircase—are concealed or destroyed, so that we hardly know how it commenced, but there are steps of stone now running up to the soler or upper apartment, as represented in our plan of the upper floor. This staircase received light at the bottom and at the top, by a small loop-hole worked through the wall. Although the walls were so massive in the lower room, the staircase was secured by extraordinary precautions. At the top of the steps at *d*, again at *e*, and a third time at *f*, were strong doors, secured with bolts, which it would have required great force to break open. The last of these doors led into the upper apartment, which was rather larger than the lower one, the west wall being here much thinner. This was evidently the family



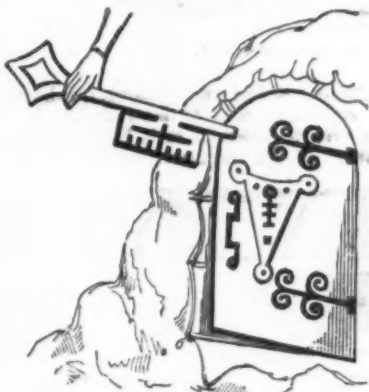
No. 8.—INSIDE OF WINDOW AT MILLICHOPE.

Towards the fourteenth century, the rooms of houses began to be multiplied, and they were often built round a court; the additions were made chiefly to the offices, and to the number of chambers. A new room gradually came into vogue called a *parloir*, or talking-room, which was not so public as the hall, without having the private domestic character of the chamber. In the sequel the parlour became an indispensable part of the ordinary house. It may give some notion of the simplicity of the arrangement of a house, and the small number of rooms, even when required for royalty itself,



when we state that in the January of 1251, King Henry III., intending to visit Hampshire, and requiring a house for himself with his queen and court, gave orders to the Sheriff of Southampton to build at Freemantle, a hall, a kitchen, and a chamber with an upper story (*cum estagio*), and a chapel on the ground, for the King's use; and a chamber with an upper story, with a chapel at the end of the same chamber, for the queen's use. Under the chamber was to be made a cellar for the King's wines.

Houses were usually built in great part of timber, and it was only where unusual strength was required, or else from a spirit of ostentation, that they were made of stone. There appear to have been very few fixtures in the inside, and, as furniture was scanty, the rooms must have appeared very bare. In timber houses, of course, it was not easy to make cupboards or closets in the walls, but this was not the case when they were built of stone. Even in the latter case, however, the walls appear not to have been much excavated for such purposes. Our cut, No. 9, represents a cupboard-door, taken from an illuminated manuscript of the thirteenth century, in the Bodleian Library at Oxford; it is curious for its iron-work, especially the lock



No. 9.—A CUPBOARD DOOR.

and key. The smaller articles of domestic use were usually deposited in chests, or placed upon sideboards and moveable stands. In the houses of the wealthy a separate room was built for the wardrobe.

There was one fixture in the interior of the house, which is frequently mentioned in old writers, and must not be overlooked. It was frequently called a *perche* (*percha*), and consisted of a wooden frame fixed to the wall, for the purpose of hanging up articles of clothing and various other things. The curious tract of Alexander Neckham, entitled *Summa de nominibus utensilium*, states that each chamber should have two *perches*, one on which the domestic birds, hawks and falcons, were to sit, the other for suspending shirts, kerchiefs, breeches, capes, mantles, and other articles of clothing. In reference to the latter usage, one of the mediæval Latin poets has the memorial line—

*Partes diversas pannos retinere solebat.*

Our cut No. 10, taken from a manuscript of the *Roman de la Rose*, written



No. 10.—A PERCHE.

in the fourteenth century, and now preserved in the National Library in Paris (No. 6985, fol. 2, v°), represents a *perche*, with two garments suspended upon it. The one represented in our next cut is of rather

a different form, and is made to support the arms of a knight, his helmet, sword, and shield, and his coat of mail; but how the sword and helmet are attached to it is far from clear. This example is taken from an illuminated



No. 11.—A PERCHE.

manuscript of a well-known work by William de Deguileville, *Le Pelerinage de la Vie humaine*, of the latter end of the fourteenth century, also preserved in the French National Library (No. 6988): another copy of the same work, preserved in the same great collection (No. 7210), but of the fifteenth century, gives a still more perfect representation of the *perche*, supporting as in the last example, a helmet, a shield, and coats of mail. In the foreground, a queen is depositing the staff and scrip of a hermit in a chest, for greater security. This subject is represented in our cut No. 12.



No. 12.—SCENE IN A CHAMBER.

Furniture of every kind continued to be rare, and chairs were by no means common articles in ordinary houses. In the chambers, seats were made in the masonry by the side of the windows, as represented in our cut No. 8, and sometimes along the walls. Common benches were the usual seats, and these were often formed by merely laying a plank upon two trestles. Such a bench is probably represented in the



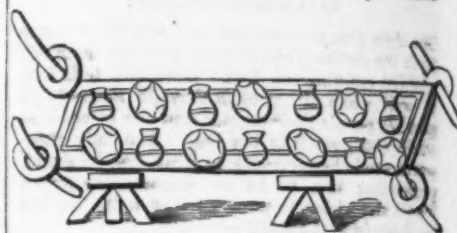
No. 13.—A BENCH ON TRESTLES.

accompanying cut, taken from a manuscript of the romance of Tristan, of the fourteenth century, preserved in the National Library at Paris (No. 7178). Tables were made in the same manner. We now, however, find not unfrequent mention of a *table dormant* in the hall, which was of course a table fixed to the spot,

and which was not taken away like the others: it was probably the great table of the *deais*, or upper end of the hall. To "*begin the table dormant*" was a popular phrase, apparently equivalent to taking the first place at the feast. Chaucer, in the prologue to the *Canterbury Tales*, describing the profuse hospitality of the Frankeleyn, says—

"His table dormant in his halle alway  
Stood redy covered al the longe day."

Yet, during the whole of this period, it continued to be the common practice to make the table for a meal, by merely laying a board upon trestles. The annexed cut is a very curious



No. 14.—A TABLE ON TRESTLES.

representation of such a table, from a manuscript of the thirteenth century, preserved in the Bodleian Library at Oxford (MS. Arch. A. 154).

#### ART IN CONTINENTAL STATES.

PARIS.—The Fine Arts in Paris look prosperous under the direction of M. Romieu. Considerable orders for paintings are given to various artists. The following sums have been ordered for Art-purposes:—Establishment of Fine Arts, 454,000 francs; works of Art connected with public buildings, 450,000 francs; tomb of the Emperor Napoleon, 152,217 francs; annual allowances to artists or to their widows, 137,700 francs; salaries of employés in the museums, 201,500 francs; paintings and statues for the Louvre, 100,000 francs; various connected with Art, 156,000 francs.—The direction of Beaux Arts in concert with the town of Paris have ordered of divers artists the following works:—Chassériau, several paintings for the Church of St. Philippe du Roule; Schnetz, "Christ blessing little Children," for St. Roch; Lazerger, "Death of the Virgin;" Jobbe Duval, "St. Ferdinand;" Riesener, "St. Catherine;" Dumaresq, "St. Peter;" Lecurieux, "St. Bernard preaching the Crusades;" six portraits of celebrated prelates for the Episcopal Palace, by MM. Zo, Hofer, Monginot, Marquis, Gourlier; in sculpture, MM. Dumont and Pollet, several figures for the organ at St. Eustache; "Faith, Hope, and Charity," by M. Dubois; "St. Luke" and "St. Mark," by M. Eudes; "St. John" and "St. Matthew," by Feugère des Forts; these statues are for the chapel of the Hospital (du Nord). In military Art, we are to have the statue of Marshal Dode de la Brunerie, by Jouffroy, for Versailles; that of Marshal Jerome Bonaparte by Count d'Orsay; Emperor Napoleon (colossal bust), by Deligaud, for Algiers; Murat, by Iselin; General Pajol, by Elias Robert; the portraits of Jerome Bonaparte, by Gigoux; Marshal Vaillant, by Bin; Marshal Harispe, by Ricard; Marshal Soult, by Court; Admiral Mackau, by Larivière; "The Bombardment of Sales," by Gudin; "Battle of Poleski," by Langlois; "Combat of Velizy," by J. Duvaux; several other statues in the civil or artistic department by Robert, Claire, Dantan Aîné; Napoleon Legislator, by Quantain; an equestrian statue of the President, by Gayard, jun.; busts by Dubray, Desprez; several groups of animals by Fratin, Frémiet, Jacquemart, for the Garden of Plants. Orders for paintings have also been given to A. Leleux, Verdier, P. Rousseau, Gerome, Romain Decazes, Jeanron, St. Jean, Robie, &c., &c. For the theatres, portraits, statues, and busts of Grandval, De Fresno, Bonneval, Madame Favart, Mademoiselle Contat, Madame Preville, &c., by Muller, Chaplin, Decaisne, Besson, &c.; statues of Comedy and Tragedy by Duret; of Tragedy, by Clesinger. These orders, ranging from 2000 to 6000 francs each, need no comment.—Count d'Orsay has been named Conservator of the Paintings in the Royal Palaces, with a salary of 25,000 francs per annum; it is said 800,000 francs have been placed at his disposal to purchase paintings.—The works for the termination of the Louvre are in full activity; those for the Salle Napoleon, in the Champs



Elysées, are on the point of commencing.—A project is on foot to make an industrial school of art in the south of France, where, notwithstanding numerous manufactures are carried on, little improvement has been made for years past.—The weekly meetings of industrial artists at Paris succeed regularly; there is evidently a desire and a zeal to effect the object of good schools, good teaching, and the formation of a museum of models, &c. At the last meeting, M. Clerget (whose name has been often honourably mentioned in our Journal) read the project of a petition to the President, praying him to promote the desires of the committee by aiding them to establish the school, and form the museum, copies of which will be properly prepared, and presented to the President, M. Romieu, Director of Fine Arts, and M. Nieuwerkerke, Director of the Museums, after which they will be printed and distributed to the public. We argue well of this enterprise, which cannot fail to produce good; as it progresses, we shall give an account of the same.—Few weeks pass without some new rooms being opened in the Louvre. The "Musée Americain" and several splendid additions to the "Musée Céramique," have been made. The catalogue not being yet finished, some account of the latter may be interesting: it is from the pen of a learned Benedictine monk.—First. Vases of the decadence of Art. Groundwork black, figures brick-red heightened with white, yellow, violet, bright red, and green. These vases, though often remarkable for their magnitude and complicated shape, possess no good drawing. The subjects represented are generally theatrical, mysteries of Bacchus, Venus, and Ceres. On this account they offer considerable interest. Second. Etruscan Vases. The Ceramic Vases in this class, in the Musée, are of black earth, thick and heavy in form and manufacture; they are neither painted nor varnished. Some few have figures of men and animals imprinted on the clay by means of a hollow cylindrical mould, which is rolled on the vase. Third. Vases Gallic and Gallo-Romanic. The finest and most beautiful vases of the epoch are covered with a brilliant and highly finished red colour, and have ornaments imprinted in relief, but with no other colour than that of the ground. Others are of black or white earth without any colour. Their forms are little varied and not elegant. Fourth. Painted Antique Vases. The Greeks have bequeathed to us a certain number of these vases, some of which are very ancient, showing a red or white ground, with winged animals surrounded by ornaments in the oriental style. These vases which date back (i. e. the most ancient) to the sixth century B.C. are found in Achaia, in the islands of the Archipelago, and on the eastern coast of Italy. Fifth. Vases of the Second Epoch. Black figures on red ground, and red figures on black ground. Drawing, stiff and archaïque; inscriptions sometimes accompany the figures. These antiquities, found at Corinth or in Etruria, appear to belong to the fifth century B.C. Sixth. Vases of the best Epoch of the Art. Ground black, figures red, and white unvarnished ground with red figures. In these vases we find the innovations introduced by Phidias; they are distinguished by the graceful forms of the figures: these are the forms of the Parthenon in profile. Found at Athens, in Sicily, at Nola, and in the ruins of the Greek colony of Cyrenia. Period the second half of the fifth, and first half of the fourth century B.C. Seventh. Vases of the Alexandrine period. The Musée is in possession of three amphoræ which bear the names of the annual Archons, and, of course, are accordingly dated: the decadence is visible. These vases are useful in fixing the dates of other styles.

MUNICH.—Hanfstängl's great lithographic work of the Dresden Gallery is finished, and is now before the public in two folio volumes. As the Dresden Gallery contains masterpieces of all schools, this selection of the most admired of its contents must meet with a cordial reception; indeed, this publication of Herr Hanfstängl is not merely successful, but it merits a place upon every drawing-room table. So perfect is the spirit of the work, that the Teniers, Ostades, Netschers, Metsers, Wouvermans, and Gerhard Dows, seem to be reproduced with all their original force; and the noble Correggios, Titians, Paul Veronese, and the divine Raffaele, in his Sixtine Madonna, are realised with all their truth. The publication, which is brought forward under the auspices of their Majesties the King and Queen of Saxony, has been honoured with the especial patronage of her Majesty and his Royal Highness Prince Albert, and will undoubtedly be well received in this country. The work will be accompanied by illustrated biographies of the artists whose pictures are in the Gallery.

## SCENES OF ARTIST LIFE.

No. VII.—MIGNARD AND THE ABBESS DE FONTEVRAULT.

Few of the great painters bore their real names. Spagnoletto was Ribera: Baccio is known as Fra Bartolomeo: Barbarelli as Georgione: Robusti as Tintoretto: Raibolini as Francia: and so on. Mignard's father was known by the name of More. One day that Nicholas More was on horseback with his handsome brothers, five in number, all serving in the army of the French King, Henri Quatre, they were met by the monarch, who immediately enquired who those fine-looking officers were, and being informed that they were all of one family of the name of More, he replied "More! ce ne sont pas la des Maures, ce sont des Mignards," and ever after the King's remark the family was known by the name of Mignard: on such slight grounds were names taken and held in France; and half of the great painters of Europe have held their names on no more secure tenure than did the family of the Mignards. Nicholas, the eldest son of one of those officers, received the education of an artist at Fontainebleau, and afterwards in Italy, and settled at Avignon, where Cardinal Mazarin, on his way to the Pyrenees to assist at the marriage of Louis Quatorze and the Infanta of Spain, first saw and admired his works, and on his return to Paris, sent for him, where he was employed to decorate the Tuileries for the King. This painter died a few years after, leaving several good pictures to attest his deserved reputation. Among the best is his portrait of the Comte d'Harcourt, known in France by the name of "Cadet la perle," from one magnificent ear-ring that great General wore in his ear. This picture is beautifully engraved by Antoine Masson.

The brother of the above artist, Pierre Mignard, was the favourite painter during very many years at the court of France. Educated in the school of Vouet, he went with Du Fresnoy to Italy, bound to him by a friendship which met with no interruption till death. At Rome, Mignard portrayed Pope Urban VIII. and made many of the beautiful drawings in black and white on a ground of grey that enrich the extensive collection in the Louvre. At Venice he painted a portrait of the reigning Doge, and on his return to Rome, Pope Alexander VII. The Italians compared his works to those of Annibal Carracci; they gave his paintings the epithet of *Mignard*, then a term of admiration, since, one that is construed into that of reproach. Pierre Mignard passed twenty-two years, and those the very best years of his life, in Italy, when the King ordered him to come to Paris. He left that country with regret to obey the King's summons, leaving his beautiful wife, a Roman by birth, a climate and existence so delightful for an artist, and his friend Poussin, for whom he had a sincere affection; delay or excuse were however impossible; "Louis Quatorze avait parlé!" and on his arrival at the Tuileries Mazarin presented him to the King and Queen, whose portraits he painted.

Mignard had been accustomed in the south of Europe to paint in fresco, a style that the damp of a northern climate renders difficult, and that also requires a great facility of hand with promptitude of execution. In this new style of decoration he painted the cupola of the Val de Grace, in which he represented Anne of Austria with St. Louis and St. Anne in Paradise, having two hundred figures in the picture.

Molière celebrated this great work of his friend Mignard in verse. There was a rivalry and jealousy between Mignard and Le Brun, which has not however prevented these two artists being both represented in one picture, now hanging on the walls of the Louvre gallery. Mignard's society was that of persons of genius in France, his intimate friends having been Racine, Molière, Boileau, and La Fontaine. He had a daughter (afterwards Madame de Feuquieres), much celebrated at the French Court for her beauty. She served him as a model in most of his grand works at Versailles, those ill-judged, but still magnificent paintings which had no small share in producing throughout Europe angry feelings against France, and in raising up to the King a host of enemies, personal as well as political. There is a beautiful portrait of Madame de Feuquieres holding her father's picture in her hand: another, equally good, is that of Madame de Maintenon at the height of her power, which certainly was not that of her beauty, of which nothing remains but very fine dark brown eyes; she is fat and heavy in figure; beside her and leaning on her *fauteuil* is Mademoiselle de Blois, a pretty little girl. Mignard used to say that the best picture that he ever painted was the portrait of Madame Hervard, the friend of La Fontaine, which is justified by the story of her parrot mistaking the picture for her. It is possible that the lady may have been as much painted as the canvas, but the parrot used to call out "Baisez-moi, ma maitresse," to the great amusement of every one present.

Mignard was a good courtier, while his contemporaries were not. Le Brun was irritable, and of a difficult temper; Philippe de Champagne was a Jansenist—an excellent good man of the Port Royal society—quite enough to ruin him at the court of Louis Quatorze; Le Sueur was a simple and frank character, without ambition, but given up to his profession as an artist, and not likely to be a favourite at the French court; Mignard, quick in his speeches and repartees, suited himself in his discourse to his great master, and was a favourite. He once contrived to evade a dangerous question from the King, when, for the tenth time, he was making his portrait. "Mignard, you find me grown very old," said Louis, seeing the painter attentively examining him. "Sire," said the artist, "it is true that I behold some additional victories on the brow of your Majesty." The King liked this; it was a piece of flattery to his taste, and he ever after protected Mignard against Le Brun, and against every one else, and in 1687 gave him a patent of nobility; and as soon as Le Brun was dead, Mignard became Academician—Professor—Rector—Director—and Chancellor of the French Academy of Painting.

Mignard died at the same period as did Madame de Sevigné—the end of the seventeenth century. In her letters he is mentioned in a curious scene that took place; and as that scene is connected with the extraordinary woman who appeared occasionally at the Court of France, we will leave Mignard, and give the history of the Abbess de Fontevault.

Fontevault is a name familiar to all classes of readers. To the reader of English history it is interesting as being the burial-place of two of the most illustrious of our kings—Henry II. and Richard Cœur de Lion. Henry II. died at his favourite Château de Clisson, in the vicinity of the monastery, broken-hearted at the undutiful conduct of his children, who confederated



against him, and having, in consequence, bestowed on them his malediction, which he could never be prevailed to retract; and Richard Cœur de Lion was brought to that same castle to die, bewailing his filial disobedience, and with contrite feelings desiring to be laid at his father's feet. Queen Eleanor, the wife of one king, and the mother of the other, is also buried in the choir of the church of Fontevrault. She had richly endowed the monastery, and took the veil a short time before her death; and Isabella of Angoulême, the consort of King John, of whom there is a romantic tale, ended her days here. So mixed up is the name of Fontevrault with English history.

The antiquary or ecclesiastical reader is also acquainted with the foundation of this monastery, one of the most ancient abbeys in France. It was founded in 1096, and the foundation was an extraordinary one, being for nuns and monks together, under the government of a woman, and that woman was generally of royal extraction, or if not of royal birth, of one of the leading families of France.

The modern traveller in search of the picturesque beauties of the rivers Garonne and Loire, may now possibly penetrate the deep woods and the luxuriant vineyards that surround ruins interesting as these are. The monastery is much fallen to decay; part of it has been put into a state of repair, and used as a prison. The prison cannot now be seen, but the church remains open to the traveller's inspection.

This preface to the story of the Abbess de Fontevrault of the days of Louis Quatorze, seems to promise a romance; and most probably the story of many an Abbess of that magnificent pile of building could furnish such a tale, but it is truth that we have to narrate, not romance; and the history of the Abbess painted by Mignard, though singular to the greatest degree, is entirely prosaic, and will neither afford loves nor masks, processions nor hunting-parties, as her predecessors, the Abbesses of the days of Henri Quatre, might do.

From the cloisters of Fontevrault arrived at the Court of France a Queen of Abbesses, in beauty, majesty, and ability; dressed in the habit of her order, and bearing the weight of her religious vows with perfect decorum. Such a sight at the court of Louis Quatorze, and during its period of unbounded gaiety and dissipation, was one of singular interest; and this is inferred from every trifling circumstance with regard to Madame de Fontevrault being particularised, and her very appearance commented on, in the letters and memoirs of those days. Madame de Sevigné writes to her daughter that she went, along with her friends M. and Mme. de Villars, to visit Mignard the painter: "Je n'ai pas vu Mignard, il peignoit Madame de Fontevrault, que j'ai regardée par le trou de la porte; je ne l'ai pas trouvée jolie: l'abbé Tétu étoit auprès d'elle dans un charmant badinage, les Villars étoient à ce trou avec moi: nous étions plaisantes," she adds, and makes it regretted that the conversation on looking through the hole in the door is not given. The Abbé Tétu was a leading character in the world of fashion of those days at Paris, or rather an attendant character on all those ladies; he was almost as curious a personage for an ecclesiastic as Madame de Fontevrault must have been as Abbess of a religious order. He was of a quick and irascible disposition, an incessant talker, and did not bear contradiction with a good grace; his real name was Testu, but he gave out his opinions with such vehemence and energy,

and adhered to them with such tenacity, that he acquired the name of the Abbé Tétu, from Tais-toi, (hold your tongue). He gave himself up to the society of ladies, finding with them more indulgence and less contradiction than he could meet with from men. Madame de Sevigné says that although she has a friendship for him, she could not but admit both his oddities and the ridicule of his character. Madame de Coulanges tried her coquetry upon him frequently, and her coquetry was always successful. According to the testimony of Madame de Sevigné, the Abbess de Fontevrault was a friend of this tall, thin, blonde, petulant, and imperious Abbé, "que la gouvernait fort." His delight was to be mixed up, and a party concerned, in all the intrigues and quarrels of his lady friends, and being known to be *l'ami chéri* of so many ladies and in possession of their secrets and confidence, Louis Quatorze never would allow of his being made a bishop, although great influence was used in his behalf; but the king did not think him sufficiently religious to do honour to the Catholic Church.

The end of the Abbé Tétu was melancholy enough. Madame de Coulanges, who dealt unmercifully with most of her friends, writes of his death to Madame de Grignan, and describes her former admirer, "like Job on his dunghill but without his patience." Madame de Fontevrault was about thirty years old, when Madame de Sevigné saw her through the hole on the door, sitting to Mignard, with this ugly Abbé beside her to dissipate her thoughts. Notwithstanding Madame de Sevigné's dissent as to her beauty, there seems to have been no doubt about it. She was the daughter of the Duc de Mortemart, the sister of Vivonne, of Madame de Montespan, and Madame de Thyanges. St. Simon says that she was still more handsome than Madame de Montespan, which was saying everything. Her father had obliged her to take the veil, and she made a virtue of necessity, and thus became a nun without any taste for being so. Being destined early for monastic life, Madame de Fontevrault received her religious instruction at the Abbey de Bois at Paris, and at twenty-five, the king made her Chief and General of the Order of Fontevrault. She possessed that same turn of thought and expression, that same gift of eloquence in language, known then in Parisian society as *la langue des Mortemarts*, a turn of conversation that no one but of that family possessed or could imitate. It consisted in a certain manner of saying things in conversation perfectly natural and without pedantry: but in Madame de Montespan, sufficiently epigrammatic to inspire some fear of being noticed or named by her. Madame de Fontevrault was a good theologian, understood several European languages, as well as Hebrew, Latin, and Greek, and spoke her own language with an ease and fluency that was perfection; gifted with a talent for the government of her monastery, and facility in the way she managed her Chapter, and all the great and weighty ecclesiastical affairs that fell under her jurisdiction and cognisance; matters that would have embarrassed and distressed any other woman: but these affairs she administered with exactitude, regularity and promptitude, performing all her duties with a dignity, gentleness, and knowledge as to all that she was about, that made her adored by every person under her command.

The Abbess de Fontevrault's letters were letters to keep; those that she addressed to the king he admired much; and, although

they were written on the dry subject of ecclesiastical jurisdiction, he frequently referred to their beautiful language and grace of expression. She contrived to make her everyday conversation entertaining, even when talking of the discipline of the Order of her monastery, and her delivered discourses on Fasts and Festivities, or on the assembling of her Chapter, were models of composition, and were spoken as admirably as written. *Ménage places* Madame de Fontevrault in his list of female philosophers, and Huet, in his *Memoirs*, bears testimony to her natural and acquired gifts—her talents as well as her deep learning. At her death she left behind her several compositions, which proved her to have been well acquainted with the Greek authors.

Madame de Montespan and Madame de Thyanges were passionately fond of Madame de Fontevrault, and, notwithstanding their imperious tempers, had real deference for her opinion. Her affairs brought her often to Paris, and during the time of Madame de Montespan's influence at court, she was there seen with her sisters in the king's private society. Louis liked the Abbess's conversation much, and wished her to be present at all the royal fêtes, then the most magnificent and sumptuous in Europe. But Madame de Fontevrault obstinately refused to appear in public, although she could not excuse herself more private entertainments. In these she made a most singular appearance in her dress as a nun; but the memoirs of those days state that she kept up every personal decorum in a society where her religious habit seemed so entirely misplaced. The king always possessed for her a friendship and esteem, that neither Madame de Montespan's disgrace, nor Madame de Maintenon's favour, could change. When she died, he much lamented her, and gave the Abbey of Fontevrault to her niece, a nun in the monastery.

## THE VERNON GALLERY.

### A PERSIAN WARRIOR.

W. Etty, R.A., Painter. C. Conner, Engraver.  
Size of the Picture, 1 ft. 3½ in. by 11½ in.

The immense number of pictures which more properly come under the denomination of "studies," made by Etty, can only be estimated by those who, like ourselves, occasionally took a peep into the studio of the painter, or who saw, after his death, the walls of Messrs. Christie and Manson's sale-rooms covered with a multiplicity of his sketches, from the mere outline to the richly-coloured finish. His perseverance and his labour must have been prodigious, but by these means it was, aided by his own innate genius, that he worked out his deservedly high reputation. The history of every artist who has raised himself far above his fellows informs us that the practice adopted by Etty was theirs also; and among their works which time has handed down to us, we not unfrequently find finished sketches of single figures, that subsequently appear in groups in larger and important pictures.

The small painting to which the title of "A Persian Warrior" is here appended, seems to be only one of the "studies" to which allusion has been made; it is a half-length of an armed figure, in oriental costume, designed with great power, and abundantly brilliant in colour; altogether a most masterly sketch, bold and animated in expression and execution. We remember seeing, some years since, a life-sized portrait of a Jew, by Etty, which this work recalls to our remembrance; it was a picture that Rembrandt himself might have painted, so forcible was it in all those qualities for which the Dutch master is distinguished.



W. ETTY, R.A. PAINTER.

C. COUSEN, ENGRAVER.

# A PERSIAN WARRIOR.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
1 1/2 IN. BY 1 1/4 IN.

PRINTED BY H. MCKENNA.

LONDON, PUBLISHED FOR THE PROPRIETORS.



against him, and having, in consequence, bestowed on them his malediction, which he could never be prevailed to retract; and Richard Cœur de Lion was brought to that same castle to die, bewailing his filial disobedience, and with contrite feelings desiring to be laid at his father's feet. Queen Eleanor, the wife of one king, and the mother of the other, is also buried in the choir of the church of Fontevault. She had richly endowed the monastery, and took the veil a short time before her death; and Isabella of Angoulême, the consort of King John, of whom there is a romantic tale, ended her days here. So mixed up is the name of Fontevault with English history.

The antiquary or ecclesiastical reader is also acquainted with the foundation of this monastery, one of the most ancient abbeys in France. It was founded in 1096, and the foundation was an extraordinary one, being for nuns and monks together, under the government of a woman, and that woman was generally of royal extraction, or if not of royal birth, of one of the leading families of France.

The modern traveller in search of the picturesque beauties of the rivers Garonne and Loire, may now possibly penetrate the deep woods and the luxuriant vineyards that surround ruins interesting as these are. The monastery is much fallen to decay; part of it has been put into a state of repair, and used as a prison. The prison cannot now be seen, but the church remains open to the traveller's inspection.

This preface to the story of the Abbess de Fontevault of the days of Louis Quatorze, seems to promise a romance; and most probably the story of many an Abbess of that magnificent pile of building could furnish such a tale, but it is truth that we have to narrate, not romance; and the history of the Abbess painted by Mignard, though singular to the greatest degree, is entirely prosaic, and will neither afford loves nor masks, processions nor hunting-parties, as her predecessors, the Abbesses of the days of Henri Quatre, might do.

From the cloisters of Fontevault arrived at the Court of France a Queen of Abbesses, in beauty, majesty, and ability; dressed in the habit of her order, and bearing the weight of her religious vows with perfect decorum. Such a sight at the court of Louis Quatorze, and during its period of unbounded gaiety and dissipation, was one of singular interest; and this is inferred from every trifling circumstance with regard to Madame de Fontevault being particularised, and her very appearance commented on, in the letters and memoirs of those days. Madame de Sevigné writes to her daughter that she went, along with her friends M. and Mme. de Villars, to visit Mignard the painter: "Je n'ai pas vu Mignard, il peignoit Madame de Fontevault, que j'ai regardée par le trou de la porte; je ne l'ai pas trouvée jolie: l'abbé Tétu étoit auprès d'elle dans un charmant badinage, les Villars étoient à ce trou avec moi: nous étions plaisantes," she adds, and makes it regretted that the conversation on looking through the hole in the door is not given. The Abbé Tétu was a leading character in the world of fashion of those days at Paris, or rather an attendant character on all those ladies; he was almost as curious a personage for an ecclesiastic as Madame de Fontevault must have been as Abbess of a religious order. He was of a quick and irascible disposition, an incessant talker, and did not bear contradiction with a good grace; his real name was Testu, but he gave out his opinions with such vehemence and energy,

and adhered to them with such tenacity, that he acquired the name of the Abbé Tétu, from *Tais-toi*, (hold your tongue). He gave himself up to the society of ladies, finding with them more indulgence and less contradiction than he could meet with from men. Madame de Sevigné says that although she has a friendship for him, she could not but admit both his oddities and the ridicule of his character. Madame de Coulanges tried her coquetry upon him frequently, and her coquetry was always successful. According to the testimony of Madame de Sevigné, the Abbess de Fontevault was a friend of this tall, thin, blonde, petulant, and imperious Abbé, "que la gouvernait fort." His delight was to be mixed up, and a party concerned, in all the intrigues and quarrels of his lady friends, and being known to be *l'ami chéri* of so many ladies and in possession of their secrets and confidence, Louis Quatorze never would allow of his being made a bishop, although great influence was used in his behalf; but the king did not think him sufficiently religious to do honour to the Catholic Church.

The end of the Abbé Tétu was melancholy enough. Madame de Coulanges, who dealt unmercifully with most of her friends, writes of his death to Madame de Grignan, and describes her former admirer, "like Job on his dunghill but without his patience." Madame de Fontevault was about thirty years old, when Madame de Sevigné saw her through the hole on the door, sitting to Mignard, with this ugly Abbé beside her to dissipate her thoughts. Notwithstanding Madame de Sevigné's dissent as to her beauty, there seems to have been no doubt about it. She was the daughter of the Duc de Mortmart, the sister of Vivonne, of Madame de Montespan, and Madame de Thyanges. St. Simon says that she was still more handsome than Madame de Montespan, which was saying everything. Her father had obliged her to take the veil, and she made a virtue of necessity, and thus became a nun without any taste for being so. Being destined early for monastic life, Madame de Fontevault received her religious instruction at the Abbey de Bois at Paris, and at twenty-five, the king made her Chief and General of the Order of Fontevault. She possessed that same turn of thought and expression, that same gift of eloquence in language, known then in Parisian society as *la langue des Mortemarte*, a turn of conversation that no one but of that family possessed or could imitate. It consisted in a certain manner of saying things in conversation perfectly natural and without pedantry: but in Madame de Montespan sufficiently epigrammatic to inspire some fear of being noticed or named by her. Madame de Fontevault was a good theologian, understood several European languages, as well as Hebrew, Latin, and Greek, and spoke her own language with an ease and fluency that was perfection; gifted with a talent for the government of her monastery, and facility in the way she managed her Chapter, and all the great and weighty ecclesiastical affairs that fell under her jurisdiction and cognisance; matters that would have embarrassed and distressed any other woman: but these affairs she administered with exactitude, regularity and promptitude, performing all her duties with a dignity, gentleness, and knowledge as to all that she was about, that made her adored by every person under her command.

The Abbess de Fontevault's letters were letters to keep; those that she addressed to the king he admired much; and, although

they were written on the dry subject of ecclesiastical jurisdiction, he frequently referred to their beautiful language and grace of expression. She contrived to make her everyday conversation entertaining, even when talking of the discipline of the Order of her monastery, and her delivered discourses on Fasts and Festivities, or on the assembling of her Chapter, were models of composition, and were spoken as admirably as written. *Ménage places* Madame de Fontevault in his list of female philosophers, and Huet, in his *Memoirs*, bears testimony to her natural and acquired gifts—her talents as well as her deep learning. At her death she left behind her several compositions, which proved her to have been well acquainted with the Greek authors.

Madame de Montespan and Madame de Thyanges were passionately fond of Madame de Fontevault, and, notwithstanding their imperious tempers, had real deference for her opinion. Her affairs brought her often to Paris, and during the time of Madame de Montespan's influence at court, she was there seen with her sisters in the king's private society. Louis liked the Abbess's conversation much, and wished her to be present at all the royal fêtes, then the most magnificent and sumptuous in Europe. But Madame de Fontevault obstinately refused to appear in public, although she could not excuse herself more private entertainments. In these she made a most singular appearance in her dress as a nun; but the memoirs of those days state that she kept up every personal decorum in a society where her religious habit seemed so entirely misplaced. The king always possessed for her a friendship and esteem, that neither Madame de Montespan's disgrace, nor Madame de Maintenon's favour, could change. When she died, he much lamented her, and gave the Abbey of Fontevault to her niece, a nun in the monastery.

## THE VERNON GALLERY.

### A PERSIAN WARRIOR.

W. Etty, R.A., Painter. C. Cousen, Engraver.  
Size of the Picture, 1 ft. 3½ in. by 11¼ in.

THE immense number of pictures which more properly come under the denomination of "studies," made by Etty, can only be estimated by those who, like ourselves, occasionally took a peep into the studio of the painter, or who saw, after his death, the walls of Messrs. Christie and Manson's sale-rooms covered with a multiplicity of his sketches, from the mere outline to the richly-coloured finish. His perseverance and his labour must have been prodigious, but by these means it was, aided by his own innate genius, that he worked out his deservedly high reputation. The history of every artist who has raised himself far above his fellows informs us that the practice adopted by Etty was theirs also; and among their works which time has handed down to us, we not unfrequently find finished sketches of single figures, that subsequently appear in groups in larger and important pictures.

The small painting to which the title of "A Persian Warrior" is here appended, seems to be only one of the "studies" to which allusion has been made; it is a half-length of an armed figure, in oriental costume, designed with great power, and abundantly brilliant in colour; altogether a most masterly sketch, bold and animated in expression and execution. We remember seeing some years since, a life-sized portrait of a Jew, by Etty, which this work recalls to our remembrance; it was a picture that Rembrandt himself might have painted, so forcible was it in all those qualities for which the Dutch master is distinguished.



W. ETY, R.A. PAINTER.

C. COUSEN, ENGRAVER.

# A PERSIAN WARRIOR.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE,  
10 1/2 IN. BY 12 1/2 IN.

PRINTED BY HARRISON.

LONDON, PUBLISHED FOR THE PROPRIETORS.





EXAMPLES OF GERMAN ARTISTS.



JEPHTHAH AND HIS DAUGHTER. A. STRÄHUBER. Judges ch. xi, ver. 34.



THE DEATH OF GOLIATH OF GATH. A. STRÄHUBER. 1 Samuel, ch. xvii, ver. 51.



THE  
PROGRESS OF ART-MANUFACTURE.

THE name of M. MATIFAT, the celebrated Parisian manufacturer of bronzes, will be familiar

to many of our readers, as we have so frequently had occasion to refer to his productions, and to introduce engravings from them into our Journal. The annexed illustration of a CHANDELIER is from one M. Matifat has recently manufactured for a distinguished personage in this country.



The ARCHITECTURAL ORNAMENTS on this and the succeeding column, consisting of a portion of a cornice, a bracket, and a balustrade, are from the manufactory of Messrs. BOWERS, CHALLINOR, and WOOLSCROFT, of Tunstall, Staffordshire. We have selected these objects for



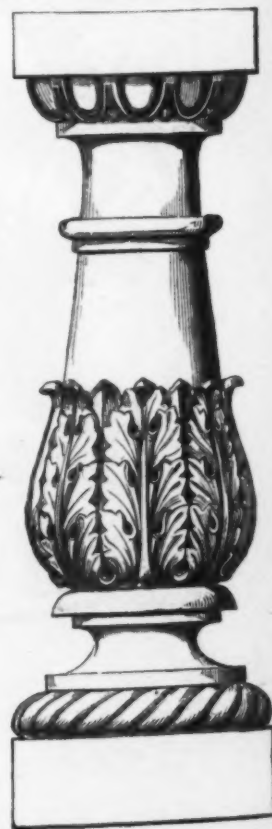
illustration out of a large variety of designs submitted to us by the manufacturers, who, at the

same time, sent us some specimens for our examination. The material of which they are

composed is a clay of a pure argillaceous nature, exceedingly plastic, contains little moisture, and



submits to the action of fire without fracture. When it has undergone the manufacturing pro-



cess, it becomes of a cream colour, very elegant for building purposes of every description.

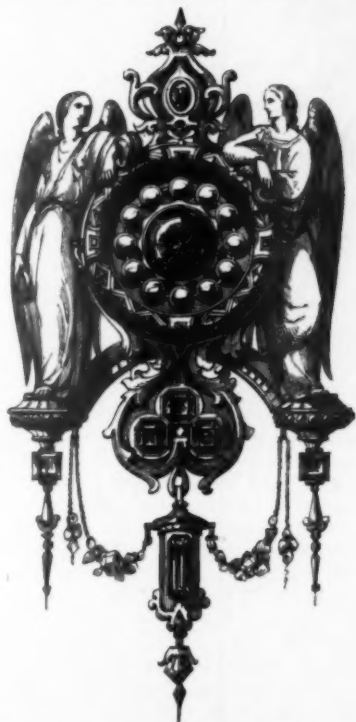
The JEWELLERY here engraved is manufactured by Messrs. WATHERSTON & BROGDEN, the eminent goldsmiths and jewellers, of London, from designs by their artist, Mr. James Brown.

eye. To give artistic beauty to these ornamental designs must ever be matter of great consideration with the artist, and of no little study; while the allotting the gems their



turer has gained so wide a reputation for taste and elegance. They consist of a TIARA, three BROOCHES, and a BRACELET, set with the most

The beautiful and unique golden vase exhibited



respective position, so as to bring out the pecu-



costly precious stones, — diamonds, pearls, sapphires, emeralds,—so arranged as to offer the most dazzling and gorgeous effect to the

by this firm in the Crystal Palace will be re-

liar qualities of each, is the task of the manufac-



membered by many who were attracted to the display of gold and silver work of home production. The objects here introduced are quite on a par with those by which the French manufac-

turer: in the examples before us, the two have worked successfully together. These ornaments are veritable works of Art, and do honour to the manufacturers no less than to the artist.





THE CARDINAL VIRTUES; DRAWN ON THE WOOD BY PROFESSOR MUCKE, OF DUSSELDORF

Engraved by Mason Jackson.

## GOLD.

## ITS USES IN ART AND MANUFACTURE.

At the present moment, when we are threatened with an unusual influx of the precious metals, and particularly of gold, it is a matter of no small interest to ascertain, as nearly as possible, the quantity of that metal which is annually consumed in the various processes of Art and manufacture to which it is applied. This inquiry forms a very important element in the consideration of the question of the probable value of gold. It has been very seriously argued that twenty-three millions sterling will this year be added to our stock of gold, and consequently that fine gold, instead of continuing at the price of 46*l*. per pound troy, will be reduced to 35*l*., or less. The consequence of this, if realised, would be most disastrous to all those who have fixed incomes, and for some time, indeed, to every one depending on the wages of industry. It is evident, however, that one most important element has been omitted in the calculation;—the quantity of gold which disappears every year in the processes of ornamentation, &c., a very small fraction of which is recoverable. It is this part of the subject which we propose to examine, and we believe we shall be able to show that there is a constantly increasing demand for gold in manufacture, and that there are other sources opening out, through which the large quantity arriving in this country will find its way as a marketable commodity. Before entering on this consideration, it will not be out of place to put our readers in possession of the actual state of our imports of gold during the present year, when it will be seen that, though there will be a large increase, it will fall very far below the sum stated. During last year, and the first half of the present year, the imports of gold were as follows from the places named:

	1851.	1852, Half Year.
South America . . .	£185,000	£23,000
Africa . . . . .	28,000	15,000
Russia . . . . .	905,000	90,000
Turkey . . . . .	140,000	150,000
California . . . .	1,300,000	1,000,000
Australia . . . . .	40,000	2,600,000
United States . . .	3,300,000	2,000,000
	£5,898,000	£5,288,000

The returns from Sydney and Melbourne enable us to ascertain, with a tolerable approximation to the truth, the amount of gold which we shall receive from our Australian colonies, and there is reason to believe that the whole quantity of gold likely to be imported this year will not exceed eleven millions; certainly it will fall very far short of the twenty-three millions which have been so roundly stated as the probable amount. The amount imported from California, either direct or through the United States, exhibits this latter half of the year a considerable falling off, and there are good grounds for believing that the quantity of gold discovered in the Australian gold-fields has reached its maximum.

As we have to consider the continent of Europe generally in our examination of the consumption of gold, it becomes necessary that the other sources of supply should be ascertained. The largest supply is from Russia, and it appears, from official returns, that the produce from the gold-washings of Siberia, and of the Ural Mountains, in 1850 was 971 poods, the pood being about forty pounds troy. In 1851 the Russian mines and mineral washings produced 64,932 lb. troy of gold, equal in value to 2,900,000*l*. sterling. The quantity obtained from the East, and that also which is received into

Spain and Portugal from Mexico and Brazil, is comparatively small. It has been estimated that the annual increase of the precious metals in Europe has been at the rate of from eight to ten millions, and the addition this year is not likely to be more than three millions beyond the larger sum.

Before we proceed to the main consideration of the present paper, it becomes important to ascertain the loss which requires to be supplied in coined money. It has been estimated by the authorities at the Bank of England and the Mint that the actual loss by wear and other causes is about 3 per cent. per annum. The number of gold coins in circulation in the United Kingdom amounts to about forty millions, and the loss annually by shipwreck, fire, &c., is very considerable. It is considered that at least three million pounds per annum is required to be added to our circulatory gold medium, to supply the deterioration by wear and the actual loss.

For some time past the English sovereign has been gradually taking the place of the Spanish dollar, and the exportation of sovereigns is increasing rapidly. In many of the foreign states, the English gold passes as the current coin; this arises from the invariability of the standard. From November, 1850, to June, 1851, but little more than six months, the Bank of England issued nine million sovereigns, and at the present time the demand is so great that, with the utmost labour, the Mint can scarcely coin fast enough to satisfy the demand.

We are receiving, it is true, enormous quantities of gold in the native state. We are exporting sovereigns at a largely increasing rate. It is, indeed, resolved into the simple question of taking the raw material in exchange for the manufactured article. Even in this way there appears to be opening out a channel through which our surplus of gold will find a vent.

Gold ornaments for the person and for the tables of the wealthy form very large amounts in the estimate of the consumption of gold; for although the metal may be again converted into current coin, it is only so converted under the pressure of very extraordinary circumstances. The amount of gold and silver plate in Europe has been very variously estimated. Jacob, in his "History of the Precious Metals," says there are in England ten thousand families who are in possession of articles of gold and silver, whose value by weight may amount to five hundred pounds for each family, or may be worth, as mere bullion, five million pounds sterling. The public companies and traders hold plate to a much greater value, and it will not be over estimating the total amount in Europe at forty millions sterling.

The facility with which gold can be wrought, its extraordinary ductility, and other peculiar properties, led to its employment by the earliest workers in metals. We learn from the sacred volume that the use of gold leaf is of the highest antiquity. Moses covered the ark with sheet gold, and Solomon decorated all the carvings of the Temple by covering them with beaten gold. The wealth of the Chaldean and Assyrian kings was indicated by their vessels of gold and silver, and these too frequently became the objects for which the ambitious tyrants of antiquity sacrificed the lives of thousands. In the spoliation of Nineveh and the other buried cities, by their conquerors, the gold was carried away, and hence it is, that, except in a few rare instances, we find no gold in the remains of their cities. We hear, indeed, of the corpse of a princess being found with a thin plate of gold upon the face. The softness of the pure metal, and the ease with which it can

be flattened out, peculiarly fitted it for such a purpose as this.

The Egyptians employed gold leaf at a very early period of their history. Mummies have been found gilded, and statues, also, which had evidently been covered with plates of beaten gold. Modern chemistry has just given us a most important piece of information relative to the knowledge of the Egyptians. Mr. Herapath, of Bristol, has lately observed upon the linen of a mummy which has been unrolled at Bristol a name written in a metallic ink. Upon analysing this, it proved to be silver, and, from the action upon the flax fibre, there is very little doubt but nitric acid was used as the solvent. Now nitrate of silver (the lunar caustic of commerce) is the preparation employed in the indelible inks of the present time. This discovery proves that three thousand years ago the ladies of Thebes, and the other Egyptian cities, were in the habit of employing a marking ink of the same chemical composition as that which the ladies of the cities of England now employ. We may by deduction advance a step further; the Egyptians obtained this acid no doubt from their nitre—nitrate of potash—of which there are even now large deposits. To separate this acid, either strong heat, sufficient to decompose the salt, must have been employed, or another acid, the sulphuric, must have been added, and a process of distillation adopted; however, here was the step necessary for obtaining muriatic acid from the muriates of soda, or ammonia (sal ammoniac, which exists abundantly near the temple of Jupiter Ammon). Muriatic acid being obtained, they had but to unite it with nitric acid to form the aqua regia, or true solvent of gold; and, as Moses was learned in all the learning of the Egyptians, have we not a clue by which to explain the operation by which the great law-giver destroyed the golden calf? "And he took the calf which they had made, and burnt it in the fire, and ground it to powder, and strawed it upon the water, and made the children of Israel drink of it."

"Great men were living before Agamemnon," and every advance which we make in the discovery of the manners and customs of those men to whom we assign a high antiquity, appears to prove a far greater amount of knowledge than formerly the moderns were disposed to allow them. The use of beaten gold in Greece was common; we learn in the days of Pericles that the statues of the Parthenon were gilded, or, as it is expressed by the historian, "overlaid with plates of gold."

Pliny, in his "Natural History," gives us a very accurate description of the mode of working amongst the Roman gold-beaters. The thin piece of gold to be beaten out was placed between pieces of parchment, which had previously been rubbed over with some ochre (oxide of iron), and he also details, with equal accuracy, the process of gilding by the amalgamation process. Pliny states, that an ounce of gold could be beaten into seven hundred and fifty leaves and more, each four square inches in size, and we are informed by a subsequent author, that they produced gold leaf from fifty to seventy times this degree of thinness. Beckmann, in his "History of Inventions," has an interesting chapter on gilding, to which we refer our curious readers. During the progress of the Art, it being found that parchment was too thick and hard for the purpose, the workman sought a thinner material, and at length discovered that the skin of an unborn calf was the most convenient. By means of this improvement, gold was made much thinner; but the Art was



brought to the greatest perfection by employing that fine pellicle which is detached from the gut of an ox, or a cow. In the time of Beckmann, the art of preparing this skin was kept a secret, being only known in a few families, and even to the present time the preparation of skin for the gold-beater is made a matter of much mystery.

The preparation of gold leaf is now carried on in the following manner. The metal is first reduced into long thin strips or ribands, by means of steel rollers; it is then cut into little pieces, which are beaten on an anvil, and afterwards annealed. One hundred and fifty of these pieces, now an inch square, are laid two together between leaves of vellum about four times that size, and laid twenty thicknesses on the outside, the whole being enclosed in a parchment envelope. In this state the mass is beaten with a heavy hammer on a smooth block of marble, till the gold is extended out to the size of the vellum, after which the whole is taken out, and the pieces are cut into form with a knife. The six hundred pieces thus produced are interlaid, as before, with pieces of ox-gut, prepared in a peculiar manner, and called *gold-beaters' skin*. The beating is now repeated with a lighter hammer, until the leaves have reached the extent of the skin, that is, four inches square. The whole is then divided into four parcels, interlaid with membrane, and beaten until they are extended for a third time. After the last operation, the gold leaves are placed upon a leather cushion, cut into the proper sizes, and placed between the leaves of a book, the paper having been previously rubbed with bole to prevent adhesion. It is stated by Mr. Holland that there are about eighty gold-beaters in London, and about twenty in other parts of the country. Two ounces and two pennyweights of gold are delivered by the master to the workman, who, if very skilful, returns 2000 leaves or eighty books of gold, together with one ounce and six pennyweights of waste cuttings; hence, the contents of one book weighs 48 grains, and as the leaves measure 3.3 inches, the thickness of a leaf is 1,282,000 part of an inch.

By extensive inquiry we discover that the quantity of gold leaf employed each week in this country, is—London, 400 ounces; Edinburgh, 35 ounces; Birmingham, 70 ounces; Manchester, 40 ounces; Dublin, 12 ounces; Liverpool, 15 ounces; Leeds, 6 ounces; Glasgow, 6 ounces. The quantity used in other parts of the kingdom will give a weekly consumption of not less than 650 ounces of gold employed in gilding picture frames, the names of tradesmen above their doors, gilding the edges of books, and the numerous other ornamental purposes to which it is applied in this form. This will amount to nearly 200,000*l.* worth per annum in this country only, and the consumption on the continent very greatly exceeds this. In addition to this, a very large quantity of gold is employed in what is commonly called water gilding. The gold is dissolved in mercury, and being applied in a liquid form, this very inappropriate term is given to it. The article to be gilded is well cleaned and then rubbed with the liquid amalgam of gold; exposure to the fire volatilises the mercury, leaving a fine film of gold behind. By repeating the process, any thickness of gold can thus be deposited. Electro-gilding has, however, to a very great extent, superseded this method. The process of electro-gilding is very simple; a solution of the oxide of gold in cyanide of potassium is made, and the article to be gilded being connected with one pole of a voltaic battery, a piece of fine gold is con-

nected with the other; both being placed in the solution, gold is precipitated from the solution on the article to be gilt, and dissolved off from the other termination of the voltaic battery. By this means are now gilded a great variety of metal ornaments, silver services, steel pens, &c., consuming an immense quantity of gold, not less, certainly, than 10,000 ounces each year, and the demand for these articles is rapidly increasing. In the potteries, for painting porcelain with reds and purples, and for gilding the various kinds of porcelain services, it is estimated that from 7000 to 10,000 ounces are annually employed, and with the rapidly increasing demand for English porcelain, this must very considerably increase. In the manufacture of gold chains, 1000 ounces of gold are used every week in Birmingham alone, and the quantity employed in this country for the manufacture of watches and jewellery is something enormous. The best accounts of the use of gold for other general purposes, throughout the continent of Europe, will be found in Jacob on the precious metals, and the excellent treatise by Chaptal, "*L'Industrie Françoise*."

According to his statement, the number of gold and silver watches is now equal. The metal in the watches he values at fifty-seven francs for the gold, and six francs for the silver, making the whole amount of the two precious metals appropriated to this branch to be nine million four hundred and fifty thousand francs. Besides these, there were manufactured five thousand pendulums, or cabinet clocks, partly of gold, partly of silver gilt, and partly gilded on inferior metal. He remarks, that the price of watches has so fallen, and the progress of luxury and the easier circumstances of the country have so increased, as to extend the use of watches, and the consequent fabrication of them. It appears that the weight of gold and silver, respectively, in the watches made in France, is not more than half the average weight of those made in England. It is rare to see double cases to French watches; whereas, in England, it is nearly general with those of silver, and very extensively the case with those of gold. Besides this, the English watches with a single case are much more substantially framed than those which are manufactured in France.

The labour employed in making the larger articles by the gold and silversmiths in France is stated to be no more than an eighth of the cost of the precious metal; whilst on the jewellery, the gilding, and the embroidery, "the fabrication of which, in Paris, is immense, the cost of the gold is not more than one-fifth of the price of the finished goods." All the statements obtained from official sources, or from the manufacturers, induces him to conclude that the gold and silversmiths in France employ annually of the two metals to the amount of sixteen millions of francs, and the jewellery appropriates annually to the amount of four millions; of this, about three-fifths is used in Paris alone.

According to these representations, it is seen that the watchmakers, goldsmiths, and jewellers together, must apply gold and silver in their several fabrics to the amount of twenty-nine million four hundred and fifty thousand francs, or one million two hundred thousand pounds sterling.

Although the use of gold and silver in so small a country as Switzerland can have but little influence on the mass of those substances, which the consumption of the whole of Europe demands, yet every statement marked with accuracy assists the estimation which it is necessary to make in

those countries where few facts can be collected, and those only of a general or loose character.

It appears that the annual quantity of the two precious metals used in the trade of Geneva and the whole of Switzerland may be taken at the value of about 350,000*l.* sterling, supposing either the estimate to refer to gold and silver of the fineness of our standard. There is good reason to believe that this is the case, because it has been asserted by some persons well acquainted with the fact, that the greater portion of the gold is obtained by melting English sovereigns. This is said to be most advantageous for the manufacturers, because ours is almost the only gold coin on which no charge is made for seigniorage.

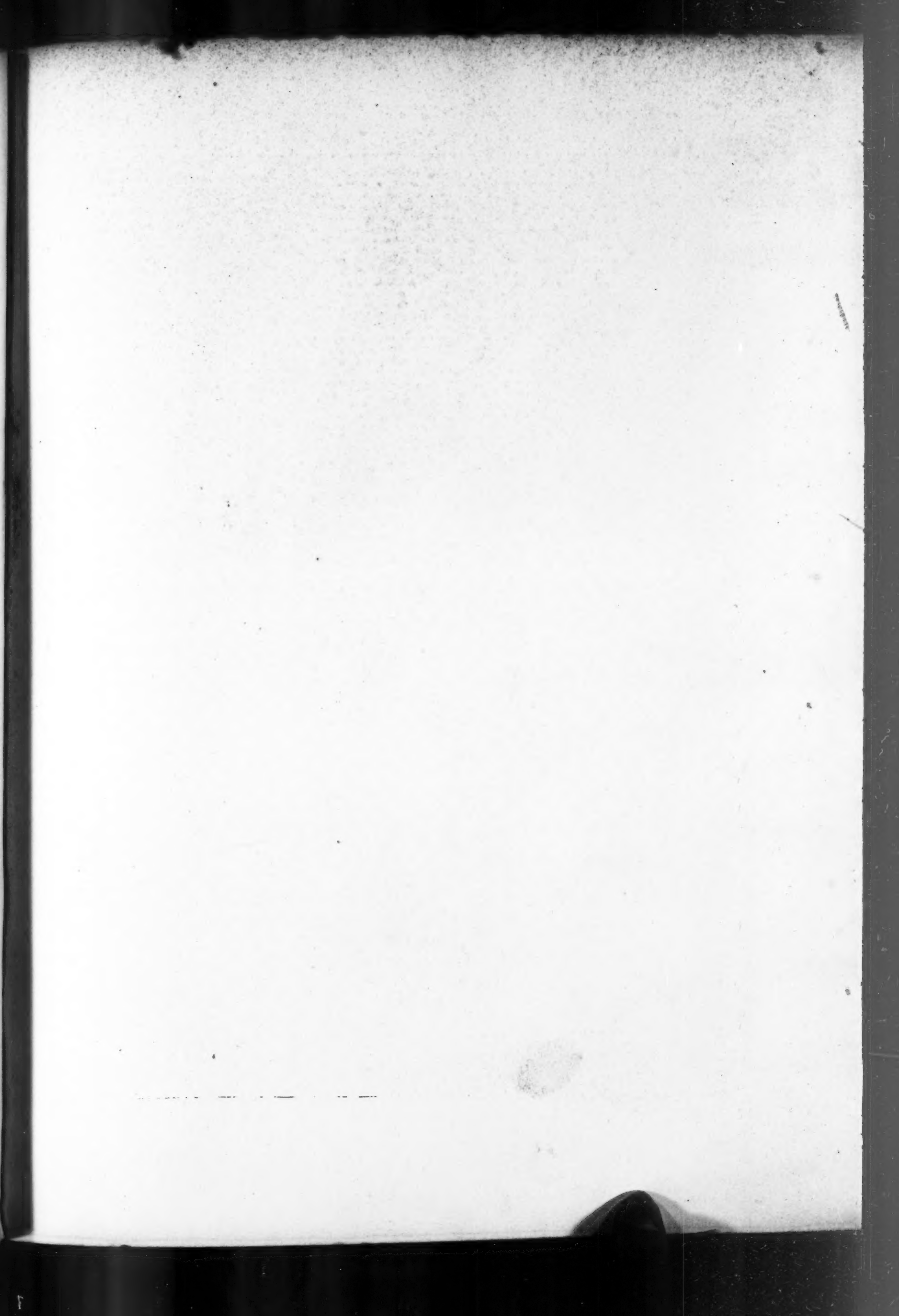
In those countries which contain nearly one-fourth part of the inhabitants of Europe it is deemed fair to estimate the application of gold and silver to other purposes than that of coin, at about four million pounds sterling, annually, for the last twenty years. These are not only the richest parts of Europe, and on that account capable of absorbing a larger portion of those metals, but they are also the great workshops in which are fabricated many of those luxurious ornaments and utensils which are furnished to the gratifications of the richer inhabitants of other countries, where the few ornaments of the numerous less rich individuals are supplied by small internal manufacturers. If it be taken into consideration that the small portions of gold and silver which the inferior classes make use of must, from their vastly greater numbers, exceed that used by the rich, it will not be deemed an unfair assumption to calculate, that the hundred and sixty millions of persons in the rest of Europe annually consume two-fifths as much as the fifty or sixty millions who inhabit England, France, and Switzerland.

At this rate the whole application of the precious metals to ornamental and luxurious purposes, is as follows:—

Great Britain . . . . .	2,457,221
France . . . . .	1,200,000
Switzerland . . . . .	350,000
	4,007,221
Estimated amount for the whole of the rest of Europe, being two-fifths	1,005,490
Thus making	5,612,711

We have given a very rough sketch of a subject of general and particular interest—the consumption of gold. It must not be forgotten that of all the gold used in gilding, in porcelain, and many other kinds of manufacture, not one-tenth part can be recovered. It is lost for ever, as far as any useful purpose is concerned. With the advances of civilisation, and the consequent increase of luxury, the quantity of gold required annually to meet the demands will very soon far exceed that which we have stated, and, consequently, we may safely infer that the gold fields of Australia and of California will not have the effect of reducing the value of gold in Europe.

The gold mines of South America are failing. Rarely indeed has gold mining proved a profitable commercial speculation;—and even the gold received from the Brazils, Mexico, Peru, and Chili, in the shape of gold dust, has been for some years declining in quantity. Therefore, the world has now to look to California and Australia as the sources from which the store of gold is to be renewed. China, several parts of India, and many of the islands of the Pacific, are already taking gold from these modern El Dorados. Regarding the discovery of







DRAWN BY T. ROFFE.

ENGRAVED BY EDWIN ROFFE.

# HIGHLAND MARY.

FROM THE STATUE BY H.E. SPENCE, IN THE POSSESSION OF CHARLES MEIGH, ESQ. GROVE HOUSE, SHELTON.

LONDON: PUBLISHED FOR THE PROPRIETORS.

gold in our colony and in California as a natural operation dependent upon some law by which the progress of civilisation is regulated, we cannot believe that any violent changes will be effected in any portion of the globe. A gradual change may be induced, but there appears no sufficient reason for supposing that the value of gold as the great element of exchanges will suffer any of those sudden variations from its present value, which many political economists profess to dread. Rather let us guard ourselves against that pride and consequent indolence which the gold of America introduced into Spain, and from the effects of which that fine country has never recovered.

ROBERT HUNT.

### SUBURBAN ARTISAN SCHOOLS.

THE committee of the North London School of Drawing and Modelling have recently published their second annual report, in which they announce the continued success which has attended their efforts, and which induces them to look forward with much hope to a gradual development of the full objects of such institutions. At the commencement of the past winter session, the committee were enabled, through the spirited and liberal assistance of one of their members (J. Scott Russell, Esq.), to open a class for instruction in geometric drawing and perspective, under the superintendence of J. K. Colling, Esq., architect. A commencement has also been made towards the formation of a library for the use of the students. The men themselves have raised money for purchase of books, by half-crown entrance fees, for the use of the library—a plan which was arranged and is carried on by themselves; the demand for the books being at present greater than the supply. The number of volumes is 84. There has been altogether a manifest improvement in the works of the students during the past year.

The number of men and lads who have entered the school during the past year has been 333, and the steady increase month by month of applicants, shows how fully workmen appreciate the efforts made for their benefit. Thus in June 1851, they had 85 students, consisting of 69 males and 16 females, but in April 1852, they had 150 in all, being 122 males and 28 females. These students are connected with trades and professions of the most varied kinds, and their satisfactory progress has been acknowledged by the award of 18 prizes among the students, under the sanction of the president of the Royal Academy and other distinguished artists.

The untiring efforts of all connected with this scheme have so far met their reward; and the funds at their disposal have been so carefully and judiciously expended, as to lead us to wonder how so much could be done out of so little.

The committee also report that, in consequence of the increasing interest taken in, and demand for, Art education amongst workmen, they are preparing to open a School for the Islington and Clerkenwell Districts. Convenient premises have been obtained, and a local committee has been formed under the presidency of Warren Delarue, Esq., Ph.D., F.R.S., who are actively engaged in the promotion of the school. Arrangements are also in progress for the formation of a school in Lambeth. The committee contemplate the establishment of similar schools in other parts of the suburbs as opportunities offer for arousing a local interest in these institutions. They truly observe that there must soon be an extensive formation of Art schools for workmen throughout the country. The establishment of a public department for the promotion of this object is a step in the right direction, and, if founded on liberal and comprehensive plans, will prove of incalculable benefit. All kindred schemes will assist in the great object of educating the mass of the nation; of such schemes, the newest and most deserving are the Museum of Practical Art, formed at Marlborough House, and a Museum or Collection, commenced by a few leading architects, of casts of ornament of all kinds, but more especially of Gothic ornaments taken from existing objects. For carrying out the latter Museum, the assistance of professional men is sought in all parts of Europe; and it is proposed that persons shall be admitted to draw, model, and study, under certain regulations. This will be of great

service for artisan schools, as it will enable them to obtain models of the best examples of works of Art and ornament that are known to exist. We can only regret the dispersion of the collection formed by the late Mr. Cottingham, which might have been the basis of a wondrous gathering of fine architectural details.

The annual soirée of these schools was held on the 6th of last month, within the walls of the London University; the use of the Flaxman Gallery and library being allowed them by the Council; a graceful concession which added much to the attraction of the evening. The noble works of our great Sculptor are arranged in a manner that does honour to all concerned, and forms a noble monument of his genius. The library was well filled with artistic contributions, including some excellent early pictures by Wilkie, Turner and Muller, a fine Linnell, and charming specimens of Lance, Redgrave, &c. Some clever sketches by Maddox Browne, and excellent studies of Venetian architecture by Seddon, combined with numerous objects of Art on the tables to give occupation to eye and mind. The works of the students of the school showed that the efforts of all concerned in the work of tuition had been well directed and had brought forth good results. The rooms were well filled with company, and an intellectual evening was agreeably spent by all. We are rejoiced to see this school still flourishing, and still as enthusiastically served by its original founders, who have reason to congratulate themselves on the success of their philanthropic efforts.

### HIGHLAND MARY.

FROM THE STATUE BY D. E. SPENCE.

Who that has read the songs and poetry of Burns has not heard of his "Highland Mary?"—and who has not felt some sympathy with the poet's grief at her premature death, to which he has given utterance in those exquisite lines entitled "To Mary in Heaven?"—

"Thou lingering star with loosening ray,  
That lovest to greet the early dawn;  
Again thou usherest in the day  
My Mary from my breast was torn.  
Oh Mary, dear departed shade!  
Where is thy place of blissful rest?  
Seest thou thy lover lowly laid,  
Hear'st thou the groans that rend his breast?" &c.

This is but one of several poems which the romantic but unfortunate attachment of Burns for Mary Morison suggested; its history brings with it many "melancholy musings," but we do not marvel that it frequently is made the subject of the painter's art; we do not remember to have seen any portion of it referred to by the sculptor, except in the instance before us.

It is in the life of the poet, by Dr. Currie, we believe, that the incident is related which Mr. Spence has selected for the subject of his figure. "The lovers met in a sequestered spot near the banks of the Ayr, one standing on each side of a small brook, in which they laved their hands, and holding a bible between them, they swore to be faithful to each other." The bible was given to Mary by Burns, and is still carefully preserved.

The sculptor's object has been to represent her in an attitude of subdued grief, musing on his departure, and lamenting over the absence of one she did not live to meet again. The idea is singularly well expressed; the whole treatment of the subject at once exemplifies the feelings that would naturally occupy her mind at such a time; but even apart from this, and regarding the figure as a simple sculptural study, it is one of much beauty and excellence in form and feature,—the model of a genuine child of nature, moulded, and fashioned, and grown up into girlhood, under the hands of Divinity alone.

Mr. Spence was a pupil of the late Mr. R. J. Wyatt, whose studio in Rome he now occupies. Many of our readers will doubtless recollect the engraving of "Lavinia," introduced into the *Art-Journal* three or four years since; this was also from a statue by Mr. Spence. The two pieces of sculpture in question, with others that have passed under our notice, warrant us in asserting that their author is on the high road to a very distinguished eminence in his profession: he has been taught in a good school.

### ART IN THE PROVINCES.

DUBLIN.—This city is destined to have its great Exhibition of Industrial Art, as well as London and Cork, for we learn that Mr. Dargan, a most liberal and enterprising individual, who amassed considerable property as a railway contractor in Ireland, has offered to place at the disposal of a committee of the Royal Dublin Society the sum of 20,000*l.* to be applied in giving prominence and completeness to an exhibition of manufactures in 1853. His conditions are—to use his own words—"1st. That a suitable building shall be erected on the lawn of the Royal Dublin Society. 2nd. That the opening of the Exhibition shall not be later than June 1853. 3rd. That the special executive committee shall be nominated by three gentlemen on the part of Mr. Dargan, to be named by him, and three gentlemen, to be selected by the Council of the Royal Dublin Society from that body. 4th. That Mr. Dargan shall have the nomination of the chairman, deputy-chairman, and of the secretary of the Special Executive Committee. 5th. That at the termination of the Exhibition the building shall be taken by Mr. Dargan, and shall become his property at a valuation of competent persons. 6th. That if, after payment of all expenses, the proceeds of the Exhibition do not amount to 20,000*l.*, with interest thereon at 5 per cent., Mr. Dargan shall receive the proceeds, less all expenses incurred. If the proceeds, after payment of all expenses, amount to 20,000*l.* with interest thereon at 5 per cent., Mr. Dargan is to receive 20,000*l.* and interest at 5 per cent. If the proceeds, after payment of all expenses, exceed the sum of 20,000*l.* with interest thereon at 5 per cent., the Executive Committee is to have the disposal of the surplus. The amount of the valuation of the building to be considered as cash paid to Mr. Dargan."—The offer is exceedingly liberal and has been accepted by the Society to whom it was made. A committee will be formed without delay, and the building commenced in the vicinity of Merrion Square, on a piece of ground belonging to the Dublin Society. The Exhibition will differ from that recently opened in Cork, inasmuch as it will be open to all countries, whereas the latter was limited to Irish productions. If our manufacturers in England and Scotland avail themselves of this opportunity, there is, we think, but little doubt of much practical good arising out of it, no less to themselves than to the natives of the sister-isle. We shall have much pleasure in co-operating with the committee in any way by which we can aid their patriotic object.

We have only time this month to notice the opening of the twenty-sixth annual exhibition of the Royal Hibernian Academy; a local paper makes the following observations upon it; and we most sincerely regret that the writer should be compelled to charge upon Irishmen the neglect of their native artists.—"We confess we were much surprised upon visiting it to find it so excellent and varied in interest. It is, certainly, creditable to the members that, notwithstanding the apathy—nay, total neglect of the Fine Arts by those who should lead the public taste by supporting them, they have been able, year after year, to force an exhibition at the only institution of Fine Arts in the country, although, each year, the artists who produce works of Art for sale are obliged, with scarcely an exception, to take them back unsold to their studios, or seek sale for them anywhere but in Ireland. It is, indeed, difficult to provide a remedy for this shameful neglect of the Fine Arts in Ireland; but we trust the time is not distant when energetic steps will be taken to arouse public attention, and by some common sense and practical scheme of Art Union associations endeavour to diffuse a taste for Fine Arts through the middle classes, and to advance a great engine for the education of the people at large."

A meeting of those interested in the Dublin School of Design was recently held in the Board room of the Royal Dublin Society, for the purpose of distributing the prizes obtained by the pupils who lately exhibited their works, among those of other schools, at Marlborough House. In the notice we gave a month or two since of that exhibition, we pointed out several from the Dublin Institution, as highly meritorious. The pupils who received on the occasion the prize—a beautiful bronze medal, executed by W. Wyon, R.A.—amounted in number to twelve. The report of the committee, with reference to the state of the school during the past year, seems to be in every respect most satisfactory.

LIMERICK.—We are rejoiced to know that this



town, whose lace has long been celebrated among Irish manufacturers, is about to receive the benefits which must result from Art-education. A school of design is formed, from which the best results may be anticipated, inasmuch as Limerick has hitherto been totally without instruction of that kind, and also without any gallery of pictures, collection of casts, or aught that might assist the Art-student or manufacturer.

**BIRMINGHAM.**—The Government school of design in this large manufacturing town appears, from the report read at the recent annual meeting, to be progressing in a very satisfactory manner. Here, as elsewhere, the good that might otherwise be effected is restricted by the limited funds at the disposal of the committee; the annual grant from the government is 600*l.*, but, liberal as this is, considering the amount which the government considers it advisable to allow for the schools of design throughout the country, the managers of the Birmingham school state they could usefully expend twice as much. The receipts of the past year, including a small balance in hand at its commencement, reached 1284*l.* 8*s.* 6*d.*, of which sum 287*l.* 10*s.* were derived from subscriptions and donations, and 156*l.* 10*s.* 6*d.* from students' fees. Several of the leading manufacturers of Birmingham present at the meeting, among whom were Messrs. Winfield, Aitken, Lloyd, &c., bore their unqualified testimony to the beneficial influence exercised by the institution upon those of the working-classes who are engaged in manufactures. A well-merited eulogium was passed upon Mr. P. Hollins, the distinguished sculptor, who had gratuitously offered his services to superintend the instruction of the pupils last summer, while Mr. Wallis, the head-master, was occupied with his duties in connection with the Great Exhibition. Mr. Hollins's assistance had relieved the committee from considerable embarrassment.

We are desirous of directing the attention of our readers, more particularly artists, to the efforts now being made in Birmingham to raise the character of their annual exhibition by offering a prize for the best picture exhibited in the annual exhibition which opens in September. The prize is a money one of sixty guineas, and the competition open to artists generally; one condition only is to be observed, viz.:—that the pictures sent must not have been exhibited at any of the provincial exhibitions. We anticipate, judging from the impetus given to Art by the same course having been pursued in Liverpool and Manchester, that equally favourable results will be visible in Birmingham. We earnestly entreat artists generally to avail themselves of so favourable a chance of making their works known. May we suggest that there are not a few collectors in the immediate vicinity of the town; that this is also the year of the Great Triennial Musical Festival, and as a consequence, an influx of visitors from a distance may be expected; apart from the honour and profit which the prize will secure to the successful recipient, a fair chance of sale is also afforded. The constitution of the selection committee will consist of four gentlemen selected from the general body of subscribers, and who may, if need be, call to their aid three professional artists. This arrangement appears to us a favourable one, and one likely to secure an impartial decision. In another year in all probability, should the scheme succeed in the locality, additional prizes will be offered. As, however, much depends upon the manner in which the appeal is responded to, we can only repeat our wish that so praiseworthy a movement may secure the attention it merits from those it is more particularly intended to benefit; and that thereby, while artists of ability are rewarded and encouraged, the public taste may be improved, elevated, and refined.

**GLASGOW.**—The Art-Union Society of this city, which we believe was the first established in the United Kingdom, held its annual meeting for the distribution of prizes, on the 15th of June. The increase of subscribers during the past year has amounted to no less than 1000, while during the same period of time the society has expended upon works of Art about 2400*l.*: the number of names now in the list reaches very nearly 4000. The Glasgow Art-Union is now second in importance only to that of London; and for this position it is mainly indebted to the active exertions of the Secretary, Mr. R. A. Kidston. Had our space permitted, it would have gratified us to have appended a list of the artists whose pictures have been selected as prizes on the present occasion; we find among them the names of men who have won for themselves an honourable distinction, both here and in the north. On glancing over the report, we see among the subscribers to whom prizes have fallen several residing in our distant colonies, and elsewhere abroad.

## CHEMICAL GLEANINGS.

AMONGST the late chemical developments which have been made known through the transactions of learned societies, and the pages of scientific journals, the following are selected from their intimate bearing on numerous arts:—

In the first place, it will be interesting and useful for every manufacturer who employs that universal diluent *water*, the purity of which is frequently of so much consequence to insure the success of certain chemical arts, especially those of dyeing and calico-printing,—to be made aware of the discoveries lately brought by M. V. Meynac before the Paris Academy of Sciences, relative to the impurities of rain, snow, and dew water. Even so far back as the year 1849, M. V. Meynac had deposited with the authorities of the French Academy of Sciences a sealed claim to certain discoveries as regards the impurities entering in water from rain and other atmospheric sources. Since that period, his investigations have been extended, and with the result of demonstrating the existence of chloride of sodium, as a frequent—we might almost say universal—constituent of rain-water. Contrary to what might have been expected, *a priori*, M. Meynac's experiments demonstrate that the amount of chloride of sodium present is in proportion with the period of duration of the rain. A similar contamination with chloride of sodium M. V. Meynac has also recognised in the water of snow and of dew; he has also found in all these iodine and ammonia, in addition to a variable quantity of organic matter not determined. It appears then, that henceforth we must cease to regard atmospheric waters recently fallen as being pure; for water containing iodine, common salt, and ammonia-compounds, to say nothing of organic matter, cannot be thus designated. The existence of common salt in the atmosphere raises the question, whence does it come? M. Meynac attributes a portion of it to the act of mechanical drifting from the sea; but another portion he imagines to have been raised in the atmosphere by evaporation. This is contrary to the received chemical notions respecting the degree of volatility of common salt—a substance which chemists speak of as being fixed at even high temperatures. M. Meynac believes that he has demonstrated the volatility of this substance from its watery solution; for on distilling sea-water, also an artificial solution of chloride of sodium, a minute portion of the salt came over.

A very interesting paper has recently been brought before the Paris Academy of Sciences—by M. Chevreuil vicariously for M. Guerin Meneville—on a species of the cochineal insect, indigenous to the centre of France; where the insect has been long known as a depredator on the crops of beans and sainfoin, but the fact of its being a colouring, or cochineal insect, was reserved for the sagacity of M. Guerin Meneville to make known. Having collected a few grammes weight of these insects, they were sent to M. E. Chevreuil with the request that he would undertake an examination of their tinctorial qualities, and furnish a report indicative of the proportional value between the native and the exotic cochineal. Accordingly, on the 30th of March of this year, M. Chevreuil dyed with the two cochineals various pieces of tissue; and on May 1st he reported on the result. Unfortunately for those who trusted to open a new source of cochineal the result is not very favourable. M. Chevreuil determined that:—

- (1). The native cochineal fixed on alum-mordanted silk is very inferior to the exotic.
- (2). That native cochineal fixed on wool by the scarlet composition has more stability than in the case of alum-mordanted silk.
- (3). That native cochineal in combination with madder, in proportion to form a 3-red orange, on wool, had, in the interval between March 30 and May 1, lost its original colour, and assumed a tint of reddish brown.

Hence it would seem, remarks M. Chevreuil, that the arts have but little to expect from indigenous cochineal. For every dyeing purpose it would be ineligible, save that of imparting a reddish brown colour to woollen goods; but even

in this case, seeing that it possesses much less colouring matter, weight for weight, than the foreign variety, its price must be in the same proportion less, in order that it should be at all eligible. With regard to the chemical nature of the contained tinctorial matter, M. Chevreuil believes it to be very different to carmine, the tinctorial matter of exotic cochineal. He proposes to determine this point by experiment, also to institute a comparison between the fatty matters of the indigenous and exotic insect.

A more valuable accession to the list of tinctorial agents would seem to be furnished in *Bixine*, an improved extract from the *Bixa orellana* or Annatto tree. Annatto is usually prepared by crushing the seeds of the *Bixa orellana* along with their yellow surrounding pulp, macerating the whole in water, and collecting the resulting deposit, which, after having been subjected to boiling and evaporation, constitutes annatto. Now, inasmuch as the colouring matter of the *Bixa orellana* resides in the surrounding pulp of the seeds, and not the seeds themselves, it follows that commercial annatto must necessarily be contaminated with a large per centage of foreign impurities. In short the following is the per centage composition of commercial annatto:—

	In 2000 parts.
Water	500
Leaves	400
Peels	
Mucilage	900
Ligneous fibre	
Colouring matter	200

Several French chemists long ago pointed out the impropriety of this plan of manufacture. Leblond, for instance, in the earlier part of the first French republic, proposed to wash the seeds until the colouring matter should be separated, and finally to dry the latter. Annatto was prepared in this manner by Vauquelin, and was pronounced, by certain Parisian dyers who tested it, to be worth four times more, weight for weight, than ordinary commercial Annatto; still the process was never generally adopted. M. Montel, however, a resident of French Guiana, now prepares the colouring matter of Annatto by a modification of the process recommended by Leblond. The product which he calls *bixine* is stated to be an admirable dyeing material.

Those of our readers who are interested in the coloured glass manufacture will be glad to learn that a large sale of Austrian uranium ore is now being negotiated for that government, by Messrs. Fabler & Co., 60, Mark Lane, of whom small samples may be obtained. The ores are now lying at the Imperial Mines of Joachimetha in Bohemia. They are arranged in eleven lots, and vary in richness from 2 to 72 per cent of oxide of uranium.

*On Adulterations of Dragon's Blood, and the Methods of Detecting them.*—The colouring matter, dragon's blood, as now found in commerce, is extensively adulterated; some specimens indeed contain not one particle of the real substance, being composed of common resin coloured with ochre, coluthan, powdered brick, red sandwood, and many other low priced materials. The usual plan of distinguishing the good from the factitious article is a mere physical examination, but this in most cases is inadequate. The colouring matter of dragon's blood is a ruddy resinous substance, soluble in caustic potash without change of colour,—whilst sulphuric acid alters the original tint to yellow. It is moreover soluble in alcohol, and the alcoholic tincture, possessing a blood-red colour, yields with neutral acetate of lead a brick-red precipitate. The addition of only a small amount of common resin to dragon's blood materially alters its characteristics: thus, sulphuric acid, under these circumstances, causes it to assume a tint more or less brown, and potash dissolves it with difficulty. Moreover if the suspected dragon's blood be boiled with water, the solution manifests undoubted indications of resinous taste and odour, whilst good dragon's blood merely communicates to water thus treated an earthy taste. These preliminaries being remembered, the following plan of discovering the falsifications in question is deduced. Take about 15 grs. of substance to be examined and



treat it with about ten times its weight of alcohol. Let a portion of this solution be then treated with neutral acetate of lead,—whilst another portion having been evaporated to dryness at a gentle heat, the resulting extract is to be submitted to the action of potash and sulphuric acid. The results of this treatment will indicate whether the dragon's blood have been sophisticated or not.

*Danger of Employing Green Ornamental Papers.*—It is not generally known, except to chemists, that most of the green tinted papers of commerce owe their tint to the presence of that dangerous arsenical compound *Scheele's Green*; hence if a portion of such papers be burnt, the well-known alliaceous odour of arsenic will be developed. Public attention has lately been directed in France to the danger of using slips of this paper for the purpose of lighting cigars. Nor is the danger which may result from *Scheele's Green* limited to paper tinted with that substance. The "*Gazette des Hôpitaux*" has recently published the occurrence of a singular accident to the wearer of a bracelet made of green beads strung together, the colouring matter of which was arsenite of copper—*Scheele's Green*. Bracelets of this kind are well-known in Paris under the name of *bracelets odoriferants composés de granies d'Amérique*; the beads however of which these bracelets are formed are a compound of a paste coloured with *Scheele's Green*, and rendered odoriferous by orris powder, (*Iris Florentina*). The material resulting from this admixture resembles malachite in its physical appearance. Many cases have recently occurred, in which the prolonged wearing of these bracelets has caused a dangerous eruption on the arm, requiring very energetic treatment for its cure. Not the slightest doubt exists as to the cause of these eruptions—for in one case the bracelet was shifted up the arm, for the purpose of removing pressure from the eruptions. Immediately a similar case was developed in the new situation. If there be danger of producing grave diseases by mere contact of such bracelets with the skin, how terrible must be the result of touching them inadvertently with the lips or tongue!

#### SCENERY OF THE STAGE.

A GENERAL apathy appears to have operated this present season in theatrical enterprise, in a manner of reaction upon the over excitement of the year 1851. From this and other causes easily understood, the stage has not been very prolific of artistic decoration, nor has the public proved at all exacting for its display. The least possible expenditure has been the rule, and it may be hoped the barrenness now witnessed will prove a prelude of repose for future greater display. The only redeeming example worthy of noting has been the ballet of "*Zélie*," composed by M. Gosselin, and produced by him on the stage of Her Majesty's Theatre. Anything more imaginative and poetical it would be scarcely possible to conceive and it has consequently been a theme of universal delight and gratification to the frequenters of this high temple of rank and fashion. The scenery is purely pastoral—such as an Arcadian valley might represent—peopled with living nymphs of that classic land, imbued with the indefinable graces of ancient Greek Art. In the first scene the painter has availed himself of a gentle fall of real water rippling over rocks, and in the concluding scene of a fountain forming a bouquet of jets d'eau, each of them appropriate introductions and happily applicable to the unusual summer heats recently experienced. The combination of the sparkling fountain in the foreground environed by the graceful and fanciful groups of *dansesuses*, illumined by varied coloured lights on them, just lasts long enough to excite intense admiration at the ensemble of a scenic display which has never been surpassed on the stage of Her Majesty's Theatre.

#### MINOR TOPICS OF THE MONTH.

*THE QUEEN'S VISIT TO CORK.*—It is understood that Her Most Gracious Majesty and Prince Albert intend to visit Ireland—perhaps very soon—principally to examine the Exhibition of Industry at Cork. It is needless to say that the extreme of enthusiasm will greet them on their arrival there. Her Majesty will be, of a surety, gratified; she will afford intense enjoyment to her subjects of the south; and she will be pleased to perceive evidences of improvement in those productions of Irish industry which are now—and for some time to come will be—exhibiting in Cork. But Her Majesty will not, we hope, have to endure the disappointment which frequently results from expecting too much. The Exhibition is, in all respects, creditable; the idea was a good one, it has been judiciously worked out, and it will, we are assured, stimulate to future exertions; already, we are told, its effects have been felt beneficially, and the manufacturers and artisans of Ireland are consequently in good spirits concerning the hereafter; but Art-manufacture in Ireland is quite in its infancy, excepting the few very excellent productions, in gold and silver, of Mr. West, Mr. Waterhouse, and two or three others—and the furniture of Messrs. Jones and Fletcher—and the best of these were seen at the Great Exhibition of 1851—there will be but little of the high class to attract the notice of Her Majesty—always, of course, excepting the tabinets and the linens. Much, therefore, must not be expected at the present moment; although, at no very distant period, the producers of Art-industry in Ireland may vie with those of England. We repeat our conviction, that Her Majesty and Prince Albert will derive pleasure during their Irish visit; and hope it will not be limited to Cork and its harbour, but extended also to all-beautiful Killarney.

*GALVANO-PLATED CASTS IN ZINC.*—On the occasion of our visit to Berlin in 1850, we were much gratified by an inspection of the zinc casts of Herr Geiss. Of these works we spoke at the time in the terms which they merited, and have now the pleasure of announcing that a depot has been established at 34, Sackville-street, where a collection may be seen. These productions are casts in zinc from antique and modern works, various in size, looking in every respect as good as bronze casts, at the cost of, perhaps, a tenth of works in the more valuable metal, the cost diminishing in a ratio inverse to the magnitude of the work. Many of these statues have been for a length of time exposed to the weather, in order that they may acquire the tone of old bronzes, and showing that such exposure operates upon them just as upon bronze. For ornamental compositions in gardens, and in exposed situations, these zinc casts are incomparably preferable to plaster, or even marble, which in our climate so soon loses its colour. The collection contains many well known productions, some of which we have before seen in Mr. Geiss's premises in Berlin; as, for example, the "*Amazon*," by Kiss; Kalide's "*Boy and Swan*," the "*Apollino*," the "*Venus*," &c. It is scarcely necessary to say that the surface is deposited by the ordinary process in the trough, electro-metallurgy in its applicability to Fine Art being more extensively practised in Germany than here.

"*A LESSON FOR HUMANITY*," is the title given to a large picture painted for Mr. Alderman Moon by Mr. T. J. Barker. The work is now on exhibition at the alderman's gallery in Threadneedle-street. The subject is of that class which scarcely attains the dignity of history and yet is akin to it, a combination of the ordinary with the grand, founded upon an incident in the early career of Napoleon. After the battle of Bassano, during his Italian campaigns, while riding with his staff over the field, he was attracted by the howling of a dog beside the dead body of an Austrian soldier, and turning round to his attendants he exclaimed with no little emotion:—"There, gentlemen, that dog teaches us a lesson of humanity." The artist's treatment of the subject is most effective; the right of the picture is occupied by the general and his staff;

the centre by the group of the dead soldier, his horse, also dead, and the dog; the left by some French troops and a *Vivandière*: the background, which, by the way, is very cleverly put in, by local scenery extending far into the distance. We look upon Mr. Barker as a young painter who, with care and close study, bids fair to take a high position in our school. This picture is a decided advance over any thing he has yet produced, though in colour it exhibits a little too much of the peculiarities of the French school, in which he received the principal part of his art-education, if we are not mistaken. Yet there is so much of character in the conception, and of power in the execution, as to warrant our auguring great things of his future. We could point out especial portions of the work which, for truthfulness, have never been excelled, but the whole deserves marked approbation. It will shortly be placed in the hands of Mr. C. J. Lewis, who is to engrave it as a companion print to that of "*The Meeting of Wellington and Blücher, at La Belle Alliance*," after the same painter.

*MR. A. W. PUGIN.*—It is with exceeding concern we learn that the mind of this gentleman has become so deranged as to render it necessary to place him under restraint. Still more melancholy is it to hear the report, "that he is now so reduced to beggary by his religious zeal that there are no funds to support him, and that he has actually been removed to a public hospital!" Mr. Pugin has laboured long and arduously to advance the interests of his religious creed, and of that especial branch of his profession as an architect, to which he has diligently applied. Pugin and gothic architecture have been intimately associated in our day, and his Roman Catholic brethren are largely indebted to him for no small expenditure of public service and private pecuniary means on their behalf. It is their bounden duty, therefore, to rescue him at once from a position they ought never to have allowed him to fall into; and scarcely less so in all others who respect genius to assist in so doing. It is a national reproach when men distinguished above their fellows for intellectual worth are permitted to lie down in penury and want—induced not by their own extravagance and vice—without some friendly hand to aid them. Mr. Pugin's case belongs not to sect nor party; it is one in which the whole country is concerned, and which all who have it in their power should assist in alleviating.

*PICTURE CATALOGUES.*—We have occasionally deemed it necessary to remark upon the sum—an exorbitant one in this day of comparative low prices—charged by the Royal Academy for its Exhibition Catalogue; but this is cheapness itself compared with those issued by the authorities of the British Institution. The catalogue of the works of the old masters now exhibited contains fourteen pages in all, half of which only relate to the pictures, the other moiety possessing not the slightest interest to the general public; and for this the sum of one shilling is demanded! Why, one may purchase a bound volume of some two or three hundred closely-printed pages for the same money! An institution like the "British" ought not to seek to add to its revenues by such means, although it may fairly be questioned whether a sixpenny catalogue would not stand a better chance of effecting the object—of profit. We are persuaded a much larger number would be sold, and also that many more visitors would be attracted to the gallery. As the case now stands, more than half the individuals whom one meets there may be seen without any guide of reference to the pictures; it would not be so if the charge were reduced to the sum mentioned. Our own experience of printing, &c., tells us that the sheets now circulated may be sold for sixpence, and yet leave a considerable profit upon them.

*GOVERNMENT SCHOOL OF MINES.*—The professors at the Government School of Mines have

\* Since the above was written, we find that Lord John Russell, with a liberality that does him honour, has requested that his name may be put down for 10*l.* to any intended subscription. A letter in our contemporary the "*Builder*," from Mr. E. Pugin, respecting the facts concerning his father, as mentioned above, seems to leave the matter just as it stands.



just concluded a course of six lectures on Gold, directed particularly to emigrants to our colonial gold-fields. The first lecture was given by Mr. Jukes, the author of the "Physical Structure of Australia," now Director of the Geological Survey of Ireland; and comprehended a graphic sketch of the gold-fields of Sydney and Victoria. Professor Forbes lectured on the peculiar Australian Fossils, as indicating the distinctions between the gold-bearing and the non-auriferous rocks. Professors Playfair and Percy dwelt on the chemical characteristics of gold, and the metallurgical processes used for its separation. Professor Warrington Smyth described the modes of washing and mining; and Professor Robert Hunt gave a rapid sketch of the history of gold, and enlarged statistics of its production. These useful lectures were numerous attended, and chiefly by the class of men for whom they were intended—men about to start for Australia, who were desirous of obtaining the best information on the subject of finding and treating gold, previously to their leaving our shores on their adventurous expedition to the antipodes in search of gold.

**MONUMENTAL SCULPTORS.**—Few families, we believe, there are who, when death has visited their houses, have not received from some active dealer in mourning garments a circular reminding them where such purchases can be most advantageously made; in fact, this practice has of late years become general, and perhaps there is nothing very objectionable in it, except that when the heart is heavy, whatever relates even to necessary business seems obtrusive at the hands of strangers. We had thought the practice was limited to the "mourning warehouse," never for an instant supposing it could extend itself within the region of Art; but a little book, emanating from a "studio," not a hundred miles from the New-road, has dispelled our ignorance. The publication is entitled a "Synopsis of Monuments executed by —," and contains a long catalogue of such works and where they are placed. We presume the majority of these to be perfectly correct, but still the information afforded is not strictly honest, and may lead to the idea that all the monuments here named were actually the works of the party issuing the list; whereas the whole of the most distinguished among them were produced by men who themselves have for many years been laid in their tombs; the present proprietors of the "studio," probably never having seen either the sculptors or some of their works, though ranking with the highest of their class in the English school. We regard such doings as an unworthy attempt to trade upon the reputation of others, justified by some such reasoning as this:—"My father was a partner with Brown's son, *ergo*, I have a right to the merits both of young Brown and his father." We repeat that the inference which the publishers of the "synopsis" desire the public to draw from it is, to say the least, erroneous, and which men practising a noble and elevating art ought to shun as something dishonourable. It is one of the most lamentable signs of our times that a low and fallacious system of trading obtrudes itself into every thing connected with business, whether in the necessities or the luxuries of life, and that even the chamber of death, as it would seem, is not exempt from it, nor Art invulnerable to its pernicious influences.

**THE GREAT EXHIBITION.**—The Queen has given instructions to have prepared for her twenty sets of photographs, illustrating a very large number of the choicest works contained in the Crystal Palace. These photographs will be mounted on stout and fine paper of a large size, and each set bound in richly ornamented crimson morocco, the designs for which Mr. W. H. Rogers is, we understand, now executing. The volumes are intended as presents from her Majesty to some of the principal potentates of Europe and other distinguished foreigners. Remembering the excellence to which photography has been now brought, such an application of the science cannot but produce most valuable and beautiful results.

**THE INAUGURATION OF THE GREAT EXHIBITION.**—Pictures of this class, which may be called scene pictures, are, for the most part, of such a

character as to leave the artist little room for inventive display; they are facts and must be treated as such, consequently the difficulties by which they are surrounded to render them even pleasing to the tutored eye, are not easily overcome. Mr. Selous has painted the subject of the opening of the Great Exhibition, selecting that part of the ceremony when the Archbishop of Canterbury is offering the benedictory prayer. The time could not be more judiciously chosen, as it affords the opportunity of bringing forward the illustrious personages who figured prominently on that occasion, grouped together in all the magnificence of costume and dress, but in an attitude of perfect repose, and the countenances expressive of agreeable and devout expression. The view is taken from a point near where stood the crystal fountain, looking northwards. The centre of the picture is occupied by the Royal party and their attendants, the right by the foreign commissioners, chairmen of juries, &c., and the left by the ministers of state, the royal commissioners, and the executive officers. The artist has done all that could be done with so impracticable a theme, throwing into it as much picturesque display as the subject would admit. Most of the persons introduced, including those of the various members of the Royal family, sat to him for their portraits, and we must acknowledge he has been very happy in preserving their likenesses. The picture was, we believe, painted for Messrs. Lloyd, who purpose having it engraved. It will form an interesting memorial of an event that for many years to come will lose little of its attractiveness in the estimation of thousands.

**MR. ANSDILL'S** life-sized picture of "The Fight for the Standard," exhibited at the Royal Academy in 1848, has been lately, and possibly still is, on view at Messrs. Hering and Remington's, who are about to place it in the hands of Mr. Ryall, for engraving. The subject is Sergeant Ewart, of the Scotch Greys, bearing in his left hand the eagle of the 45th French regiment—the "Invincibles"—which he had just captured, in the act of cutting down a Polish lancer who had attacked him. The picture is painted, in all its parts, with great power, and with unquestionable truth to the terrible reality; but it is a representation too sickening in its nature to confer gratification, except as an incident that shows the courage and energy of the British soldier. It may thus, when multiplied by the engraver's art, commend these necessary qualifications to embryo warriors, as well as teach us all a far nobler lesson—to desire and labour for that time when the "sword shall be turned into the pruning-hook."

**THE ANTWERP EXHIBITION.**—We are much gratified to learn that, through the exertions of Mr. Henry Mogford, several of our most eminent artists have forwarded examples of their pencils to Antwerp for exhibition. Among other names that have been mentioned to us are those of Sir E. Landseer, R.A.; H.W. Pickersgill, R.A.; T. Uwins, R.A.; A. Cooper R.A.; J. Martin, Millais, Lucy, Lucas, Madox Browne, H. Warren, C. Barber, President of the Liverpool Academy, Wingfield, T. Mogford, &c. This, we believe, will be the first opportunity of which any number of our school have availed themselves to exhibit abroad; we are sure they will have no cause to regret it, and we trust the example will be followed more extensively for the future. It is due to Mr. Mogford to say that he has worked laboriously, though *gratuitously*, to effect this result.

**PHOTOGRAPHY IN FRANCE.**—The French have certainly the start of us in all that concerns photography. We have just been inspecting some exquisitely beautiful calotypes of the tombs and temples of Nubia and Egypt, published in the "Daguerreine Excursions," as they are called, of Lerebours and Sacretan. These are sold at less than four shillings each, and thus every man of even moderate means is enabled to obtain the most truthful representations of those relics which are left to the world to tell the story of the earliest sections of the history of mankind. While the French are profiting by the progress of this Art, photography on paper and on glass, we in England, shackled by patents, are endeavouring to free

the Art by making really humiliating concessions to the patentee. We understand that Mr. Fox Talbot, having failed to make his bargain with the gentlemen who proposed the formation of a photographic society, has been consulting the men of science. Sir David Brewster, Mr. Babbage, Lord Rosse, and Sir John Herschell, have been in turn solicited to aid Mr. Talbot in obtaining some acknowledgment of "obligations conferred," from high quarters, but they are one and all of opinion that science has nothing to thank Mr. Talbot for, and that photographers have much for which they owe him their gravest censure.

**SKETCHING EASEL.**—In our "Illustrated Catalogue of the Great Exhibition," published last year, we introduced an engraving of a Sketching Easel, invented and manufactured by Mr. Harvey of Oxford. He has recently forwarded for our inspection another, similar in principle, but less ornamental; for all purposes equally suitable for the artist. It embraces, within a comparatively small compass, every requisite of which he stands in need, and is, in all respects, a useful and elegant object for the sketcher to take out with him. The easel may be purchased at most of the artists' colourmen in London.

**PHOTOGRAPHY.**—A correspondent at Exeter, Mr. G. Townsend, informs us that he has received from his brother, residing at Abbrukuta, a large town in the interior of Africa, some calotypes taken in that locality. Mr. Townsend says his specimens are not very perfect for want of time and proper attention, but the climate and the light are considered by the operator well adapted to the practice of the art. Under any circumstances it is curious to find such a science penetrating the inmost recesses of the uncivilised world.

**THE GREAT EXHIBITION.**—We have received a proof copy of the "Reports of the Juries" on the subjects in the thirty classes into which the Exhibition was divided. It forms a large and closely-printed volume of nearly nine hundred pages, to analyse which for the purpose of comment is totally beyond our power. It is sufficient that we express an opinion that a vast amount of intelligence, industry, and scientific knowledge has been expended upon it, and that all engaged upon its compilation and getting up, from the chairman of the juries to Messrs. Clowes and Sons, the printers, are entitled to share the honours of its production. The statistics of the Exhibition, so far as they relate to its contents, are presented in this volume in a way that affords a mass of information both curious and valuable. The work will not be ready for public circulation until some time in the present month.

**THE GERARD'S HALL CRYPT IN BAKING LANE.**—The committee of the city council appointed to consider as to the preservation of this memorial of antiquity, by removal and reconstruction under the Guildhall, have determined against the proposal, on account mainly of the cost, which they estimate at 4000*l.* to 5000*l.* It is but justice to the citizens to say that they have been desirous to save this relic of the middle ages, and a plan has been submitted by the city architect for transferring it to the end of the crypt at Guildhall, as it was impossible to retain it in its present site; it will however be marked, stone by stone, so that we may yet hope to see this interesting relic of old London restored again elsewhere.

**MR. WARREN'S** large and fine drawing of "The Sermon on the Mount," exhibited some years since at the New Society of Painters in Water-Colour, may now be seen at 121, Pall-Mall; the owner having placed it there for inspection, prior to the disposal of it by raffle, or private lottery. We understand two hundred tickets will be issued at one guinea each, thus affording an opportunity for some person to acquire a beautiful work of art for a mere trifle.

**SCULPTORS' INSTITUTE.**—If the members of this society can meet with a gallery suitable for their purpose, they intend, as we hear, to have a free exhibition, for one week during the next spring, of their works; first submitting them to the inspection of their friends and patrons. This is an excellent move, which will doubtless



earn its reward: hitherto our sculptors have never had an opportunity of worthily exhibiting their productions; the only way to do this is to make it for themselves, as they purpose doing.

**STEPHENSON TESTIMONIAL.**—The committee for deciding upon the matter and manner of doing honour to the memory of this eminent engineer have instructed Mr. Baily, R.A., to execute a bronze statue of him, of heroic size, and, as at present arranged, it will be placed upon a granite pedestal at the entrance of the Euston Square Station.

**ORNAMENTAL ZINC.**—The application of zinc to merely ornamental purposes is a novelty that, judging from some specimens we have recently seen, there is no doubt will become very general. The metal may, of course, be had of any thickness; a coating is then attached to it by a chemical process, on which ornamental designs in unlimited variety are coloured; among those submitted to us were imitations of mosaic work, marbles of every description, landscapes, and figures. The uses to which this zinc may be applied are too numerous to specify, but it seems peculiarly adapted to flooring, chimney-pieces, pillars, trays, waiters, chess-boards, &c. &c. Its cost is moderate, as we are informed, and the durability of the material is unquestionable.

**PERIODICAL LITERATURE.**—It is a rare case indeed for us to comment upon our contemporaries, unless when any novelty is starting into existence, and demands our attention. We feel that, ordinarily, such interference is uncalled for; they and we have our own individual offices to perform independently of each other, and can perform them without extraneous assistance, which, however, while we would not reject—but rather the contrary—we also most willingly afford when it seems a duty so to do. We have watched for some long time past the appearance of "The Critic, London Literary Journal," published every fortnight, a periodical exceedingly comprehensive in its character, and conducted with an amount of talent, and in an enlarged and liberal spirit, excelled by no publication of a similar nature. Its leading articles, so to speak, which refer to many of the chief topics of the day—not political—are evidently written by no ordinary pens, and are replete with interest and instruction. Its reviews of literary works are discriminating, judicious, and generous. Its foreign correspondence is carefully selected, and for the most part generally interesting; and the criticisms upon art, music, science, and the drama are copious, and kind without flattery. We know nothing of the contributors to the "Critic," and do not think we could name one of them, but we like the journal, and would highly commend it, for its healthy vigorous tone and its intellectual wealth.

**ENGRAVINGS AFTER TURNER, R.A.**—Mr. White, of Maddox street, has placed in the hands of Mr. W. Miller and Mr. R. Brandard respectively, two drawings to be engraved. They belong to Mr. Windus, of Tottenham, whose collection is so rich in the works of Turner. The views are of scenery on the Rhine, one an open locality with a beautiful midday effect, the other a close mountainous scene spanned by a luminous rainbow. The engravings will be comparatively small, and executed on copper. We have seen etching proofs of them which promise most favourably; indeed we know the best talent of the engravers will be exerted to produce plates worthy the genius of the great painter.

**GEMS OF THE GREAT EXHIBITION.**—The third of Mr. Baxter's beautiful little "Gems" introduces us to Powers's "Greek Slave," as the principal object in the picture, flanked by a group of sculpture on each side, and backed by a view of the Russian department. The view quite equals its predecessors in delicacy of execution and in faithfulness. Mr. Baxter has undoubtedly well deserved the honour conferred upon him by the Emperor of Austria, who has forwarded to him the gold medal for "Literary and Artistic Merit," as a testimony to the "originality, utility, and beauty of his invention of the art of printing in oil colours, and as a mark of his imperial approval of the 'Gems of the Great Exhibition.'"

## REVIEWS.

**THE IMMACULATE CONCEPTION OF THE VIRGIN.** Engraved by J. H. WATT, from the Picture by GUIDO, in the possession of the Earl of Ellesmere. Published by LLOYD, BROTHERS & Co., London.

This beautiful engraving and rare example of high-Art affords proof that the publishers fully appreciate the importance of Art as a means of advancing civilisation; whilst the enlarged spirit of enterprise manifested in its publication shows the earnest determination which actuates them to the fulfilment of its high functions. The *Art-Journal* has, for years, endeavoured to enforce this view of the importance of engraving as one of the most diffusible forms of Art. It has omitted no opportunity of pointing out to print-publishers this powerful means of elevating and refining public taste, and thus acting directly and beneficially on public morals. Efforts such as that here made in so good a cause by Messrs. Lloyd and others, cannot fail to excite our warmest sympathy, and to command our most cordial approbation. The picture, of which the engraving is a transcript, is well known to constitute one of the chief attractions of the Bridgewater Gallery. It was formerly in the collection of the Prince of Peace at Madrid, and is, undoubtedly, the most perfect example of those fascinating qualities by which the productions of Guido are characterised. In the rendering of these qualities, the engraver has been most felicitous. He has imparted all the holy grace which breathes in the figures—all the rapt and elevated devotion in the expression—all the pearly delicacy of tone, and the sweetness and simplicity of forms of the original picture, whilst in purity and brilliancy of effect we never saw it surpassed. The work is executed in the most finished style of line-engraving, and of a size commensurate with the high class of subject to which it belongs, being of the same dimensions as the "Madonna di San Sisto," to which it forms, indeed, a most desirable companion. We heartily commend it to all patrons of high Art, as a production which will not only add lustre to the richest collection, but confer honour on the English school of engraving.

**LANDSCAPES OF INTERESTING LOCALITIES MENTIONED IN THE HOLY SCRIPTURES.** 2 Vols. Published by A. FULLARTON & Co., Edinburgh, London, and Dublin.

If we are not greatly mistaken, this is a republication of a serial work brought out some fifteen or sixteen years ago, by Mr. Tilt, of Fleet-street, under the title of "Finden's Bible Illustrations;" if our conjectures are correct, we are pleased to have the opportunity of expressing our opinion of it now, inasmuch as the *Art-Journal* was not in existence on its first appearance before the public. The most distinguished landscape painters of the period—Turner, Callcott, Roberts, Stanfield, Harding, Prout, Brockedon, Linton, &c., were employed to make drawings of the subjects from sketches furnished them by travellers who had visited the respective localities, and the engravings were entrusted to the hands of Messrs. W. and E. Finden. It need scarcely be added that this combination of talent resulted in the production of some most charming and highly interesting little prints to the number of about one hundred, to which the well-written historical and descriptive narratives of the Rev. J. M. Wilson furnished a no less interesting key to the illustrations.

Egypt and Syria, Judea and Edom, have since been often visited by the artist, and we have frequently been called upon to examine critically the result of their labours; but the subjects never weary us. The regions of Biblical story, desolate though they now may be, and shorn of the glory and magnificence that once distinguished them, cannot at any time be regarded indifferently by a believer in the sacred writings; rather must they be matters of deeper interest as years roll on to alter the natural features of the scenery, so as almost to destroy their identity. Every fragment, therefore, which the artist of the present day is the means of preserving pictorially, is so much handed down to future generations for their instruction and pleasure. Most men are accustomed to look with more than ordinary feelings of emotion upon localities made memorable by heroic deeds recorded in profane history,—Marathon and Thermopylae, Cannae and Pharsalia, Crecy, Agincourt, and Waterloo, are spots they will make a pilgrimage to visit; and surely Babylon and Nineveh, Beth-lehem, Nazareth, and Jerusalem, are scarcely less worthy of their attention. And in no form of illustration have these latter places, with the many

others referred to in the Scriptures, been more pleasingly introduced than in the volumes before us, the first of which embraces subjects from the Old Testament, the second from the New Testament; they pass before us, indeed, in their ruin and their desolation, but illumined by the brightness of the past, and hallowed by associations which must for ever render them immortal.

The plates have evidently been retouched, for the impressions are quite equal to those of the first edition, and they are very carefully printed upon paper of the finest quality, forming two handsome, elegant, and entertaining volumes for the library or drawing-room table.

**A MANUAL OF ARTISTIC ANATOMY, FOR THE USE OF SCULPTORS, PAINTERS, AND AMATEURS.** By R. KNOX, M.D., F.R.S.E. Published by H. RENSHAW, London.

A work of this kind is greatly needed; for with the exception of Flaxman's "Anatomical Studies," we know of nothing which meets the requirements of the artist. Nor is Flaxman's book in all respects what could be desired, for he knew more of the theory of the science than of its practice. Dr. Knox, as an eminent surgeon, and one who has long brought his professional knowledge to bear upon Art, is eminently qualified to deal with a subject of such essential importance to the painter and the sculptor; and hence his little book, full of scientific information, and abundantly illustrated with woodcuts from designs by Dr. Westmacott, will be found most valuable for study. He does not merely skim the surface, as it were, of the human frame, but dives deeply into its internal organisation, analysing and demonstrating its entire mechanism in so far as it seems necessary for the artist to become acquainted with it. In his introduction the Doctor criticises with unsparring severity, not altogether unmerited, the influence exercised upon the Arts, both fine and industrial, by the mercantile spirit of the times. "I foresee," he says, "the struggle which must arise between the artists of Great Britain and a grasping, calculating, commercial race, fettering their genius, and forcing it into unmeaning, official, trading channels." Two or three chapters at the end of the book upon the object and aim of Art in general, and upon special topics relating thereto, contain some sensible and truthful observations. We shall be well-pleased to know this "Manual" find its way extensively into the studio of the artist and the library of his patron; both will unquestionably be benefited by perusing it, if it be read without prejudice by the one, and studiously by the other.

**THE CELT, THE ROMAN, AND THE SAXON; A HISTORY OF THE EARLY INHABITANTS OF BRITAIN.** By THOMAS WRIGHT, M.S., F.S.A. Published by HALL, VIRTUE, & Co. London.

The early history of Britain has always been a difficult subject to treat, and one surrounded by doubt and conjecture. Even at a time when Classic historians flourished it was enveloped in mystery, increased and fostered by those who knew the truth—the Phœnician traders—who naturally feared that their great source of traffic, the tin mines of England, would be thrown open to the world; they therefore aided in increasing, rather than dispelling, the darkness of geographers and historians; and publicly rewarded the merchantman who wrecked his vessel off the coast of Gaul, when he found his course watched by the Roman galleys. When Cæsar dispelled all conjecture by a personal visit, and was succeeded by other emperors, only a few slight records were preserved of the "Northern Barbarians;" and it is from such *disjecta membra* that our earlier historians constructed their pictures of the ancient Britons. It is to the modern antiquary that we are indebted for research in another quarter—the graves of the aborigines of our land; and by careful analysis and comparison, bringing together minute facts on the habits and manners of these early people; on the weapons and utensils which served them in war and peace. It was only by extensive researches and wide comparison that the truth could be discovered, and many an elaborate theory has been destroyed by subsequent facts when properly developed. All such facts were, however, scattered far and wide in the transactions of Antiquarian Societies, the expensive volumes of Hoare, Douglas, &c., or the brochures of local investigators. From all these sources has Mr. Wright gathered his materials, and has constructed a picture of every-day life of the early inhabitants of Britain down to the conversion of the Anglo-Saxons to Christianity; elucidating his text with woodcuts of antiquities which aid his views. The larger part of the volume is devoted to the Roman occupancy of our island, and gives a very complete



notion of the country when under their sway. We may, altogether, strongly recommend the volume as a collection of admirable preliminary chapters to our already published histories of England.

**SATURDAY NIGHT**; Engraved by P. HOLL; **SUNDAY MORNING**, Engraved by W. HOLL; from Drawings by J. ABSOLON. Published by LLOYD, BROTHERS, London.

Mr. Absolon is not by any means an old man; and yet, to judge by many of his pictures, he seems to have kept company with the worthy knight, Sir Roger de Coverley, and the lads and maidens of a century since, so completely is his pencil identified with their doings. And it certainly is refreshing to walk abroad with him into the hamlet, the corn-field, the village-green, or the rustic churchyard, and witness what his imagination reveals to us concerning those who frequented such spots when life did not exact so much labour and heart-weariness as it does now; for we are fully persuaded the taskmaster of the past ages was far less severe in his requirements, and more considerate for the rational enjoyments of those who served him, than we find him to be. "Saturday Night" represents a number of young villagers dancing upon a green that flanks a noble lake, to the music of a pipe played by an old man, and of a tambourine in the hands of a boy. Merriment and motion are very happily portrayed in the figures, which are cleverly grouped and placed in graceful, untheatrical attitudes. "Sunday Morning" is, as it should be, a day of quiet, but not sanctimonious rest; the peasants are assembling in the churchyard of the distant village, and are conversing together in little knots, prior to entering the sacred edifice. It is a charming picture, whose pure and hallowing influences cannot but be felt. The publishers have done wisely in bringing out this charming pair of engravings at so moderate a cost—one guinea, we believe—for they are instructive as well as pleasing, and must become very popular; they have subject, execution, and price, to make them so.

**A SERIES OF TWELVE VIEWS OF THE PRINCIPAL BUILDINGS IN LONDON**. Published by LLOYD, BROTHERS, London.

It is somewhat singular that with such abundant materials for effective illustration as London possesses, we should yet be without a publication that does entire justice to our vast metropolis. Our public buildings, though surpassed in grandeur by those of Paris, are yet not altogether unworthy of a great country; while our streets present an appearance of wealth, elegance, and animation, which the French capital cannot show; and our noble river, with its craft and its picturesque banks on either side, offers every attraction to the artist. Messrs. Lloyd's work, so far as it goes, supplies a deficiency we have long felt; still we think it might have been carried still further with advantage. The artists engaged upon it, Messrs. Picken, Walker, and Simpson, have certainly selected the most important edifices, and have lithographed them with taste and fidelity; but there are numerous other localities we could point out scarcely less worthy of their pencils. We trust the success of this series may induce the publishers to undertake another, and thus, in a complete form, show to our "children's children" how London looked in the middle of the nineteenth century.

**A COLLECTION OF PSALM AND HYMN TUNES, ARRANGED FOR FOUR VOICES**. By J. M'MURDIE, M.B. Oxon. Published by BREWER & Co., and ADDISON & HOLLIER, London.

No apology, we are persuaded, need be offered for the introduction into our columns of a critical notice of any work having for its object the proper and decorous celebration of our Church services, the choral portion of which, especially in many of the rural districts, is performed in a manner rather calculated to excite ridicule than reverence. Mr. M'Murdie, who is well-known in his profession as a clever and elegant composer of glees and sacred music, as well as an admirable instrumentalist, has, in this work, re-arranged a number of old established church tunes, adding to them several new ones by himself and others. His selections have been most judiciously made, and the "novelties" are worthy of their company. The arrangements are very simple, but characterised by more than ordinary taste: the book will be an acquisition to the parish choir. We heartily commend it to our rural clergy in particular, as especially adapted to the use of their congregations.

**THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY**. By M. DIGBY WYATT. Parts 9 to 16. Published by DAY & SON, London.

This work has proceeded rapidly since our last notice, but the plates show little evidence of haste in the production. It is impossible for us to specify the various subjects here selected for illustration, they are so numerous; they have evidently been chosen with the view of perpetuating not only what is beautiful to look at, but what will be useful to the manufacturing world. The artistic and elegant manner in which, in some of the plates, groups of objects are brought together renders them especially attractive. If the Great Exhibition produced no other result than the appearance of Mr. Wyatt's "Industrial Arts," it will not prove to have been a vain show.

**DEPARTURE OF THE ROYAL SQUADRON FROM KINGSTOWN HARBOUR**. Engraved by C. MOTTRAM, from the Picture by M. KENDRICK, R.H.A. Published by LLOYD, BROTHERS, London; and T. CRANFIELD, Dublin.

One of the prettiest prints of its class that we have seen for a long time, sparkling with life and animation, yet not overdone with subject—a fault too frequent in works of Art illustrating popular scenes. The painter's management of his materials is admirable, especially when we consider the difficulty of arranging artistically a fleet of steamers and a *school* of little boats pulling eagerly towards that which bears away the royal visitors to the Irish capital. The picture is capitally engraved, on a large scale, by Mr. Mottram, who has produced a work certain of popularity on both sides of the Irish Sea, for it commemorates a national event in which a maritime country like ours takes particular interest.

**THE HISTORY AND DESCRIPTION OF ASHBY-DE-LA-ZOUCH**. Published by W. & J. HEXTALL, Ashby; HALL & Co., London.

A wet day in a country inn, and a desponding inquiry for a "Guide" to while away its tedium, and detail what is to be seen when the weather clears, too frequently produces a volume more dreary even than the weather; one which no patience could endure, and whose grains of information are effectually covered with a bushel of chaff. But local guide-books, like everything else, have improved, and this one is a case in point. It is small, compact, and cheap, but it abounds with information, all of a good kind, and contributed by many able men, from varied sources, for the especial behoof of the traveller to a town immortalised in "Ivanhoe."

**THE NATURAL HISTORY OF ANIMALS**. By T. RYMER JONES, F.R.S. &c. Published by J. VAN VOORST, London.

After the lapse of some years we have here the second volume of a work founded on the series of lectures given by the King's College Professor of Comparative Anatomy to the members of the Royal Institution. Unlike some learned men, the author has studiously endeavoured to make his subject agreeable to hearers and readers, divesting it of dry technicalities, and making study a recreation under such teaching, although he never loses sight of scientific truthfulness in the most minute points. This is a quality which few such books possess; and when they are abundantly illustrated like the present with exquisitely engraved woodcuts, they attract in quarters where such works usually fail. The present book is principally devoted to insects and their transformations, and is a worthy companion to the volumes which have gained the publisher much reputation for tasteful liberality.

**READABLE BOOKS. PHILOSOPHERS AND ACTRESSES**. Published by H. VIZETELLY, London.

This appears to be the second volume of Mr. Vizetelly's "Readable Books;" the first we have not seen, and can therefore give no opinion upon it, but we confess that in our hands is not the sort of writing we desire to see circulated among our young people. The sayings and doings of French philosophers and actresses of the past are but indifferent lessons of instructive morality for our children, and although they may amuse older heads, they will not make them wiser. There are some exceptions among these stories that in a degree redeem the character of the book, which is a translation from the writings of M. Arsene Houssaye, director of the Fine Arts in Paris; but as a whole, it is decidedly one we cannot conscientiously recommend. Mr. Vizetelly must

seek out some other sources for subjects if he cares to make his series intellectually useful and moral as well as "readable."

**THE ORIGIN OF MUSIC**. Engraved by C. W. WASS, from the picture by H. C. SLOUS. Published by LLOYD, BROTHERS, London.

Classic writers ascribe the origin of music to Pan, their sylvan deity, whom Mr. Sclous here introduces seated beneath the shadow of a majestic tree,—

*patule recubans sub tegmine fagi,*

making the woods and rocks re-echo with the strains he produces from the reedy pipe, newly manufactured. By his side sits his gentle Amaryllis with a dog, both manifestly intent upon the musician's performance, and at their feet are a knife and fragments of the rushes used for the instrument. There is much that is pleasing in this composition; the subject is treated with delicacy, although the female figure is partially undraped; she exhibits, however, a massiveness of limb that detracts from the grace of the form as we like to see it outlined, even recollecting that she is a wood-nymph, nurtured by nature only, who allows ample scope for growth and development. The print is very brilliant, owing, in a great degree, to the judicious management of *chiaroscuro*. Mr. Wass has engraved it with much skill in mezzotinto, aided a little by the graver.

**THE ENGLISH FLOWER-GARDEN, No VII**. By W. THOMPSON. Published by SIMPKIN & Co., London.

We do not remember to have seen the earlier parts of this serial, but if they are as carefully got up as the one before us, the work is quite deserving of public favour. Any book that will enlarge the sphere of knowledge on horticultural matters, and teach the cottager, as well as him who labours for the wealthy, how he may most advantageously embellish his piece of ground, is cordially welcomed by us; and this information Mr. Thompson's publication seems to us to supply. Each number contains four illustrations, coloured with sufficient care to render them sufficient guides for the amateur, as to the kind and character of the flowers so represented. The descriptive letter-press is ample, while the price of the number places it within very general reach.

**THE MUSEUM OF CLASSICAL ANTIQUITIES**. Vol. 2, part 1. Published by T. RICHARDS, London.

A second volume of this excellent Journal has been commenced in a spirited manner, and contains many excellent papers, well elucidated by plates and woodcuts. Among them may be noticed an interesting account of the excavations of a house at Pompeii, singularly curious for the excellent idea it gives of the general character of the residences in that ancient city. Altogether this Journal is well conducted; the papers are well written and well illustrated, superior in many instances to those published by some of our associated bodies, who are frequently very incompetent or prejudiced selectors.

**LABOUR STANDS ON GOLDEN FEET**. Translated from the German of HEINRICH ZSCHOKKE. Published by GROOMBRIDGE AND SONS, London.

There is much sensible advice in this little tale, which professes to relate the history of a foreign workman. Without entering fully into the abstract question of political economy and the relative advantages to the community of machinery and handiwork, though it touches upon them, the story inculcates in the artisan principles of integrity, honesty, activity and perseverance, and shows how by acting upon these, he may raise his social position to one of an high and honourable character. It is a book which both masters and servants may peruse with profit, and learn from it their relative duties to each other,—the rights of individual labour and industry, no less than those of capital.

**THE MACHINERY OF THE NINETEENTH CENTURY**. Parts II, III, and IV. By G. D. DEMPSEY, C.E. Published by ATCHLEY & Co., London.

Two or three months since, we noticed with commendation the appearance of the first part of this serial publication: those which have since been issued fully bear out the remarks we then made, and justify our expectations of the ability of Mr. Dempsey to make his work a valuable record of illustrated mechanical science. He has selected his subjects variedly and with discrimination, and engraved them upon a scale commensurate with their importance.